

Ruckstuhl's Masterpiece "Evening" in the Metropolitan Museum of Art, New York. Reproduced here by permission of F. W. Ruckstuhl, from a photograph by A. B. Bogart

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME V

JANUARY, 1917

NUMBER 1

RUCKSTUHL'S "EVENING"

(After seeing in the Metropolitan Museum of Art that exquisite nude marble statue of womankind, which its sculptor, F. Wellington Ruckstuhl, has entitled "Evening".)

If beauty is its own excuse for being,
As that good sage of Concord taught,
Then pure art thou to all our seeing,
O form with such a beauty wrought!
If after many days in lands across the sea,
Fruitless my beauty-quest from shore to shore;
Thy matchless grace would surely say to me:
"Traveler, wander ye hence no more."
Then, he must be both dull and earthly slow
To whom thy form is ever just a stone;
Who doth not in his better moments know
That such sweet divinity is love full blown;—
That where love and beauty thus combine,
Mute testimonies they of the all Divine.

HARRY EDWARD MILLER



Label of cloth inscribed in gold letters on the mummy-case of Artemidora in the Metropolitan Museum of New York. "Artemidora, daughter of Harpokras, who died untimely at the age of 27. Be of good cheer"

A CHIP OF WOOD, OR EGYPTIAN MUMMY-LABELS

HAMILTON FORD ALLEN

IF it had not been for the Greek letters incised upon it I should have passed by the "chip of wood" lying with many other objects in a glass case in one of our large museums. The other objects are forgotten, but the photograph of the chip of wood, framed in glass, stands on the mantel-shelf in my study.

Standing with my nose almost touching the glass cover of the case I endeavored to decipher the meaning of the Greek letters, to form them into words, but I could not. No one in the museum knew what the object was. It had been presented to the museum along with the other objects in the case when "The Museum" was but a dream in the minds of its founders. The object was from Egypt.

Ah, from Egypt.

Yes, from Egypt.

Here was a quest as alluring, as mysterious as any on which mariner ever launched his bark or knight ever tightened girth and rode away. The road should lead to Egypt, "where," as

Herodotus says, "men do all things differently from other men," the land of the swiftly flowing Nile on whose mysterious rise and fall the people depend for bread, the land where millions toiled to raise the eternal tombs of kings.

The photograph of the chip of wood which the director of the museum kindly sent me would no more give up its meaning than its original, but it brought good luck; for one of my pupils to whom I showed it said, "Why, I have a piece of wood with writing on it. My grandfather got it in Egypt. But I don't know what it is." And he brought the "piece of wood with writing on it" and made me a present of it.

Here was added interest; for besides the Greek letters written on one side, the other side contained letters in some other alphabet which we supposed to be Egyptian.

At this point I bethought me of a friend who was learned in matters Egyptian. To him photographs of the two chips of wood were sent and back

ART AND ARCHAEOLOGY

came the laconic reply, "They are mummy-labels."

But what are mummy-labels, and why were mummies labeled?

At this stage of the quest a lawyer-friend called one evening. To him the labels were enthusiastically shown.

"What are they?" said he.

"They are mummy-labels," said I.

"Well, what of it," said he.

What of it! What of it! I do not know what audible answer I made, but myself within said, "Now isn't that just like a lawyer! He doesn't want to know what a mummy-label is." So there I had to leave him and go on alone.

But the road was not an easy one. It was beset with difficulties. The books in the local college library had not been selected to help a benighted being find out "What is a mummy-label?", and a search of the town library was barren of results.

In answer to an appeal a friend, less learned than the other in matters Egyptian, but more appreciative of the inquirer's ignorance, sent a list of books and articles by whose aid the meaning of the chip of wood might be laid bare. With this list in his pocket the hunter took the train to a large city and approached with eager feet the great library whose imposing front promised hoped-for knowledge. But, alas! Mummy-labels were not in its scheme of life. It was up to date and had no thought or money for books on ancient themes. Wherefore, after patient, unrewarded search, the hunter journeyed home again, baffled, but not dismayed, downcast, but determined to bide his time and fortune. *Justum et tenacem propositi virum.*

So fortune smiled.

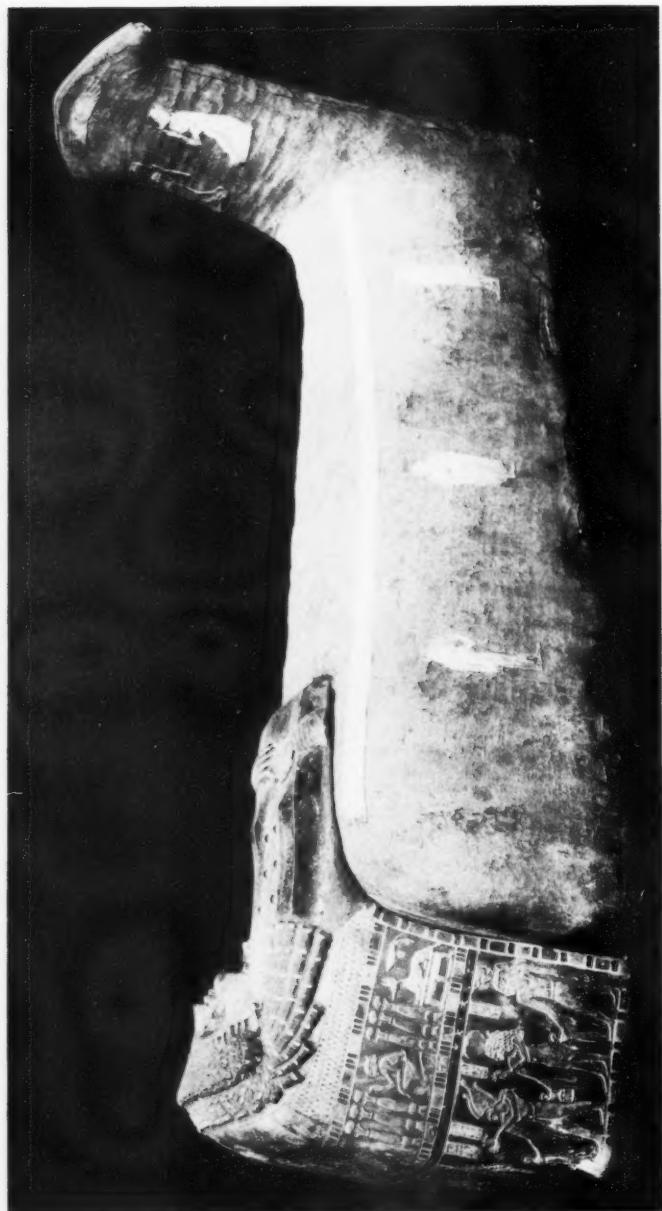
Becoming interested in the quest, a lady—she could have been nothing else

—helped the hunter on his way with a purse of fifty dollars. The dollars brought books, a grammar of Egyptian, another of Coptic, a whole book of mummy-labels, chips of wood which told of "Theanous," that was all; "Apollonios, son of Apollonios," both Greek in name, if not in land and race; "Tmesios, whose mother was Tsenatres," (Her name means "midwife." Knew she not her father?); "Besis, son of Pachoumis from Bompae," his town as well as he long turned to clay.

Then there was "Pasine, a moschothyte"; "Sontooous, a scribe, son of Eros"; "Pachoumis, son of Pebos, a priest."

The titles and callings of many had followed them to the grave. So I learned the names of men whose duty was religion and the last offices for the dead, the prophet, the priest, the priestess, the shrine-bearer, the undertaker, the gravedigger, the interpreter; of artisans, the goldsmith, the brass-worker, the builder, the carpenter, the lathe-worker, the brickmaker, the steward, the farm-laborer, the cowherd, the gooseherd, the chief-shepherd, and the slave; of men of business, the ship-owner, the ship-captain, the banker, the wool-merchant the potseller, the baker; of officials, the market inspector, the town-clerk, and the scribe. One was even called "philosopher," another "lawyer."

You see that the titles and callings are those of the lower, not of the higher or ruling classes. By way of exception there is in the Metropolitan Museum in New York a handsome mummy-case on the foot of which there is a label of cloth inscribed in raised gold letters (pages 6 and 8), "Artemidora, daughter of Harpokras, who died untimely! Twenty-seven years old. Be of good cheer." But in the main the labels give us the names of the poor and humble



Mummy case of Artemidoros in the Metropolitan Museum in New York. On the foot (not visible in the illustration) is the mummy-label reproduced on page 6

ART AND ARCHAEOLOGY

who could not afford expensive mummification and burial in a costly tomb. Their bodies, cheaply prepared for burial, were shipped by boat to some necropolis, there to be laid in a grave or with other bodies in a pit in the desert sand. It is this sand which has preserved these chips of wood. The graves were made in the dry soil above the reach of the annual inundation, and as rain rarely fell in the land the wood was preserved from lack of moisture in the ground.

To one who has not read and closely studied these labels it would seem peculiar that anyone should concern himself with them, should waste on them the time which might be more profitably spent. But if you are interested in the history of the past, especially if you are interested in the people who toiled while history was being made, you will come to understand the human interest in these bits of wood, chance bits whittled into any shape which will give a small flat surface on which to inscribe a few words, and bored at one end with a hole through which to pass a string to attach the label to the mummy.

When a death occurred there were several things which demanded attention. Since for purposes of taxation each person was enrolled in the list of inhabitants of his district, at death, the Basilikos Grammateus, the director of finances must be informed so that the name might be stricken from the rolls. Examples of such a notice have been discovered. "From Aurelios Papirios, son of Kolluthos, from the village of Mochennomthu. Since my relative, Publios, who is enrolled in the above-mentioned village Mochennomthu, has died, I beg you to have this name erased by one of the public scribes, as is proper."



Mummy label of wood

Moreover, the body must be prepared for burial by the embalmers, and, when ready, must be shipped to some necropolis, there to be handed over to the guardians of the cemetery. In order that the body might safely reach its destination, directions concerning shipment and destination must be sent with it and some distinguishing mark must be attached to it; for outwardly mummies looked much alike. These two needs were met by sending with the body a papyrus scroll which gave the directions, and, as a means of identification, by attaching a label to the neck of the mummy. An example of such a papyrus scroll is, "Senpamountes to her brother, greeting. I have sent you

ART AND ARCHAEOLOGY

by Tales in his own ship the body of our mother prepared for burial with a tablet about the neck. I have paid the fare in full. A distinguishing mark of the mummy is a rose-colored covering on which at the waist her name is written. I pray that you may be well, brother. In the third year on the eleventh of Thoth."

The majority of the labels give but a few words, the name of the deceased with the name of the father or mother or both, and perhaps the number of years which the deceased lived. Often the name of the town from which the deceased came is added. Occasionally, however, the label performed the double function of papyrus scroll and label by giving the directions for shipment as well as the usual names for identification. Of this double function we have an example in, "Sarapion, surnamed Valerios, a goldsmith. Carry him to Akanthos, to Philadelphia in the district of Arsinoe. Deliver him to Keleseis the undertaker."

Comparatively few of the known labels have been published. There is a large number in the museum in Cairo and many are scattered among the museums of Europe. But even those which have been published have added to our knowledge of Egypt. When the rest have been studied and the results made known we shall learn many added facts about life in Egypt in the time when labels were used. For they, like other things, had their vogue, being used, as is shown by the few that are dated, from the second to some time in the fourth century A.D.

Egypt which, after its conquest by Alexander the Great, had been subject to Greek rulers, fell before the Roman Augustus in thirty B.C. and was now an imperial province, but Greek influence permeated Egyptian life. Greek

was the official language of the country and Greeks were the lower officials. In the cities Greek blood was purer than among the population of the country districts where intermarriage had caused much mixture. Since the Romans were now lords of the land, the Greeks were no longer the ruling class and were brought much closer to their fellow Egyptian subjects with whom they intermarried and whose religious and funeral customs they adopted while priding themselves on their more or less pure Greek blood. Complete fusion could not come until Christianity gave them a common religion, and the adoption of the Greek instead of the Demotic gave them a common alphabet.

Much of what has been said we find substantiated by the mummy-labels. In labels like the following: "Pasion, son of Antinoos," "Apollonios, son of Apollonios, a shepherd," we have good Greek names, probably of men in families which prided themselves on their Greek blood. In the latter label the son has received the father's name. But in "Apollonios, son of Pbekis, son of Psaïs, whose mother was Senpachoumis," the name of the son is Greek, while the names of the father, mother, and grandfather are Egyptian.

In "Theodora Poïteseiris, daughter of Psenoseiris, son of Psenenoupis, the builder. Her mother was Theodora. From Psonis. Eleven years old." Theodora was named for her mother, the name being Greek, but at the same time she had a second name, Poïteseiris, which was Egyptian, and the names of her father and grandfather were Egyptian also.

This custom of giving double names is rather common. Sometimes the names are both Greek, as in "Aurelios Triptolemos, also called Epimachos,

ART AND ARCHAEOLOGY

twenty-five years old." Rather frequent also are names which are a combination of Egyptian and Greek, as in "Psenartemis, son of Psenartemis," in which the prefix Psen is Egyptian for son. As in other languages, these patronymic or matronymic names are common.

Then there are names which show the influence of the Egyptian religion on the Greek and prove the identification of Greek with Egyptian gods and goddesses. Since Artemis and Isis had been identified, Psenartemis, the son of Artemis, will correspond to Psenesis, the son of Isis, and from Artemidorus and Artemidora it will be but a step to Isidorus and Isidora. Because the sun-god Apollo had been identified with the sun-god Horus, whose sign was the hawk, we have such Greek names as Harpocrates, Horus the child; Hierakapallo, Apollo the hawk, corresponding to Harpbekis, Horus the hawk; and Hierax, the hawk, corresponding to Pbekis, the hawk.

Few of the names in the labels are Roman. Those which do occur are in the Greek form, as Maximas, Aurelios, Aurelia, Germanos, Gaios, Kapiton, Kastor, Klaudios, Makrinos, Pouplianos, Postomos, and so forth.

The majority of the names are Egyptian written in Greek and made to conform to Greek vocalization and declension. Taking all the names and separating those which are Greek from those which are Egyptian we can form some idea of the proportion of the inhabitants of Greek origin who conformed to the Egyptian religious and funeral customs in the second and third centuries A.D. This proportion is one to three or four for the province of Akhmim, since it is from this region that the labels chiefly come.

Fortunately many of the labels are

inscribed on one side in Greek and on the other in Egyptian in the Demotic alphabet, but since the form of religion was Egyptian no attempt is made to translate into Greek the pious wishes and prayers which are inscribed in Demotic. A common form of bilingual label is, on the Greek side, "Porousis, son of Haremephis and of his mother Tbesis. He lived fifty years"; on the Demotic side, "His soul lives before Osiris—Sokar, the great god, the lord of Abydos, Pe-worschi, the son of Har-mehef. His mother was Te-bes. He died with fifty years."

These bilingual labels are of special value. In these the Egyptian name, which was written without vowels and with possible omission of consonants, is on the Greek side transcribed in Greek letters with the vowels introduced. Thus we learn the originals of many of the Egyptian names which appear in a Grecized form in the numerous papyri found in Egypt. In addition to these Egyptian names we gain from the bilingual labels information about the vocalization and pronunciation of the Egyptian language in the second and third centuries A.D., and from this information are able to reason back to the vocalization and pronunciation of the language of an earlier period. Moreover, from these bilingual labels the value of Demotic signs previously unknown has been established.

Very few of the labels give the date of death. Some give the month and day of the month of the Egyptian year, and some give a number for the year, but as dating was by the year of the resigning Roman emperor the date cannot be established when the name of the emperor is omitted. A few, and these are important on this account, give a complete date. It is from these that we learn the period in which the custom of

ART AND ARCHAEOLOGY

attaching labels was followed. An example of a completely dated label is the following: "Pammenes, son of Aphrodeisios, son of Potamon. His mother was Taapis. An interpreter at Memphis. He lived forty-five years and was buried in the eighteenth year of Antoninus on the twenty-fifth of Athyr according to the Egyptians," from which we learn that Pammenes died in one hundred and fifty-four A.D. on the twenty-fifth of the month Athyr of the Egyptian calendar.

Led on by a desire to understand the significance of a chip of wood on which a few Greek letters were cut we have traveled a long road, but have finally reached the end. We have learned about the Egyptian custom of attaching labels to mummies and what may be learned from studying the words inscribed on the labels. Now we know the meaning of the words on the particular chip of wood which started us on this quest. The first word is an Egyptian name made up of the feminine definite article, the word which means little and the Latin name Valentina, which in its Greek form would be Oualenteina; the

second word is the Greek form of the common Egyptian name Efonch; the third word is the Greek for "years"; and the last is the symbol for the number nineteen. So we have "The little Valentine, daughter of Eponychos, nineteen years old." See page 9.

This chip of wood roughly whittled out and incised with letters is the only memorial of a short life-story which was played to an end in far-off days in the land of the Nile. The story was short and will be hid forever by the veil which hides all such tragedies of the past. But we cannot look on this slight memorial without the wish that we might know more. The scene was laid in Egypt, which casts its spell on all who visit it; the tragedy lies in the "nineteen years old"; the moral is plain. Whether we live in a mud-walled hut on the banks of the yellow Nile or in a palace in some other land, *Pallida mors æquo pulsat pede pauperum tabernas. Regumque turres*, and we cry *Ave atque vale*, Little Valentine.

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SEVEN WONDERS OF THE ANCIENT WORLD

IV—THE FOURTH WONDER

THE TEMPLE OF DIANA AT EPHESUS

EDGAR J. BANKS

THERE is a tradition that in the early days a wooden statue of a goddess fell from heaven into a thicket, and that vines, twining about it, held it upright; that men found the goddess standing in the thicket, and began to worship her. Some say that the goddess was Artemis, and that the place where she fell was near the coast of Asia Minor, where the river Cayster empties into the sea. Her statue was of wood; upon the head was a mural head-dress to represent the wall of a city. The upper part of the body is said to have been entirely covered with breasts, as we see her in the Naples alabaster figures, for she was the mother of all the earth. The lower part of her body terminated in a pillar all carved with the figures of animals, or perhaps wrapped about with an embroidered cloth. The thicket where the statue fell was transformed into a grove. In the grove was an aged cedar tree, perhaps more venerated than the others about it, and in its great hollow trunk the statue was placed. The hollow cedar tree was the first temple of the goddess.

Not far from the grove where the sacred temple tree used to stand, was the Greek city of Ephesus. Its story is long and eventful, for the city, lying by a good harbor at the entrance to Asia Minor, became the center of trade and wealth and culture, and more than that; it was the great religious center of the Orient.

How long the goddess was contented

to live in the hollow tree, history does not tell us. Perhaps the old tree was blown down by the wind, for in the eighth century B.C. a platform of greenish stones was built about the place where it had stood, and upon the platform were placed her statue and an altar. A stone wall was then built about the platform or sacred Temenos. The fame of the goddess spread, for by the year 650 she had outgrown her little shrine, and it was enlarged and placed at a higher level. The wild Cimmerians then overran the country and burned the temple, but at once another temple, larger and on a higher foundation, was built to the goddess. It was of a Greek type, and took the form of a temple *in antis* but no evidence of a colonnade was found.

The increasing fame of the goddess brought larger numbers of pilgrims. Her gifts increased, and a still greater temple was required, and it was decided that all the people should have a part in building it. Cræsus, the wealthiest man of the ancient world, had been told that his riches and power were so great that they might arouse even the jealousy of the gods, and to prevent such a calamity he contributed liberally to the building fund of the new temple, and his name appears on some fragments of the columns as dedicator. It stood in the same place where all of the earlier temples had stood, but at a higher level. Its stone was the white marble from the hills seven miles away.



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Theatre at Ephesus, where the mob cheered: "Great is Diana of the Ephesians"

ART AND ARCHAEOLOGY

Its main foundation was about 360 feet in length, and 180 in width; its entire ground-plan covered an area of nearly 80,000 square feet. Its ninety-six marble columns, surrounding the cella in double rows, were of the best Ionic order; we do not know their exact height, though the total height of the temple from the pavement was more than 75 feet. Many of the lower drums were sculptured and along the sides and perhaps the ends extended a sculptured parapet.

We are told that 120 years passed before the sixth century temple was entirely completed, but at last, sometime between 430 and 420 B.C., it was dedicated.

There lived at Ephesus a Greek named Herostratus who desired to perform some deed which would cause his name to be handed down through all the ages, and so on a night in October, 356, the very night when Alexander the Great was born, he burned the temple to the ground. Herostratus won the eternal fame he coveted, but he is known only for this one act—the greatest crime of which he could conceive. According to Hegesias, a Greek writer of about 300, Herostratus chose a convenient time for burning the temple. That night the Goddess Diana was absent; she had gone to Macedonia to assist at the birth of Alexander.

The crime of Herostratus was so enormous that his name was erased from the public records, yet a new temple arose, larger, loftier, richer, more magnificent; it was the great temple of Diana which was the wonder of the world. Work on the new temple was begun about the year 350. In 334, when Alexander came to Ephesus, he offered to defray the cost of its completion if he might be permitted to dedicate it in his own name to the goddess.

The Ephesians, unwilling that such great honor should be given to the Macedonian, and yet fearing to displease him, replied: "It is not fitting that one god should build a temple to another god." The new temple stood on the site of all the others. Its foundation, enlarged to 418 feet in length and 239 in width, was built up with great blocks of stone 7 feet above the older temples, and had an elevation of ten stone steps. Upon the foundation was the temple platform $9\frac{1}{2}$ feet higher; it was reached by fourteen steps. The temple itself was 342 feet long and 164 feet in width. One hundred and twenty-seven great stone columns, 6 feet in diameter at the base and more than 60 feet tall, supported the roof. The columns were about 17 feet apart, and a row of eight of them extended along the front. Thirty-six of the columns had their square bases and lowest drums sculptured. Above, they were fluted. The great cella was partly open to the sky, and the roof about the opening was covered with large white marble tiles. Near the temple entrance stood the great image of the goddess, probably a large reproduction of the wooden statue which is said to have fallen from heaven.

Diana of Ephesus was partly Asiatic and partly European in origin; her temple service was Asiatic rather than Greek. Neither the priests nor the priestesses were permitted to marry. At the head of the temple staff was an official who bore the Persian title of Megabysus. The priests were graded according to the services they rendered. As the Goddess Diana was connected, at least in legend, with the Amazons, priestesses naturally played a prominent part in her worship. They were known popularly as the Melissæ, or bees, perhaps because of their great



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Ruins of Diana's Temple (foreground), the so-called Gate of Persecution (right), and ruins of mosque (left), Ephesus, Asia Minor

ART AND ARCHAEOLOGY

activity in the temple service. That is perhaps why the form of a bee is stamped upon the coins of the city.

In the temple were offerings of animals and grains and fruits. Once each year the statues of the goddess were taken about the city. The procession took place on the 25th day of May, the day when the statue of the goddess is said to have fallen from heaven. There were hosts of statues, great and small, of wood and clay and stone and silver and gold. We are told of one man, Caius Vidius Salutaris, who presented the temple with many images of gold and silver, weighing several pounds each, and with money equivalent to \$4,000 invested at 9 per cent interest. The income of this endowment, which amounted to \$360 a year, a very large sum for those days, was intended for the care of the images, and their transportation in the procession. The temple stood somewhat more than a mile from the city, but connected with it by a great highway 35 feet in width, and paved with marble blocks. Damianus, a wealthy Roman, built along this Via Sacra an arched stone stoa to protect the priests and the statues from the rain and the sun. The procession, with long lines of priests marching to the accompaniment of the weird music, and perhaps with dancing priestesses, and with chariots laden with the statues, entered the city by the Magnesian gate. Before the great theater it halted. The images were carried to the stage where the audience, which might have numbered nearly thirty thousand, could see them.

Pilgrims flocked to Ephesus from all parts of the world, vying with each other in the costliness of their gifts. There were treasures of gold and silver and ivory. Sculptors and artists devoted their best works to the goddess,

and among the objects most highly treasured were the statues of the Amazons, which Phidias, Cresilas, Polyclitus, and Phradmon made in competition and a painting of Alexander by Apelles. In time the temple became a great museum, perhaps the first great museum in the world's history.

The more acceptable gifts were of money, and the wealth of the temple became prodigious. To care for the money, there were expert financiers in the priesthood. Vast business enterprises were carried on; large tracts of land were purchased and cultivated; mines were developed; estates were administered; fisheries were controlled; the temple ships traded with all the world. The temple lent money to those who required it, and borrowed it from those who had it to lend, and deposited for safe-keeping treasures of every kind. At one time the temple controlled a great part of the wealth of the Orient.

The temple was also an asylum, a place of refuge for the fugitive or the criminal. Perhaps in the early times the right of asylum was confined to the temple itself. Mithridates enlarged it to the distance of a bow shot from the temple. Mark Antony extended it to include a part of the city, and so the city became a haunt for criminals of all sorts. Augustus therefore confined the sacred space to within a quarter of a mile of the temple, and surrounded it with a wall, traces of which may still be seen.

The first serious attack upon the Goddess Diana was by St. Paul, who established a Christian church at Ephesus. For a time the Christians were imprisoned and martyred, yet Christianity spread. The trade of the silversmiths began to fall away. The old books of sorcery were burned. The very

ART AND ARCHAEOLOGY



Reconstruction of part of ancient Ephesus

existence of Diana was threatened, and yet the struggle between Christianity and paganism continued for more than two centuries. In 262 A.D. the invading Goths destroyed the city and burned the temple. A smaller temple, built on its site, was destroyed by the Christians, and the followers of the goddess were persecuted. Finally, about 350, the Roman emperor commanded that all pagan temples be closed. The Goddess Diana, who had ruled supreme, for 1500 years, was dead, and few were left to mourn her.

Slowly the little that was left of Ephesus fell to ruins with the help of earthquakes. The stones of the temple were used in the construction of a Christian church. A tradition says that some of the great columns supporting the dome of St. Sophia in Constanti-

nople were taken from the temple. The river, overflowing its banks, transformed the temple site into a malarial swamp. The city soon became a haunt for the Greek pirates who plied their trade along the coast.

The ruins have long been overgrown with shrubbery, and their only inhabitants are a few miserable peasants. In the year 1863, Mr. J. T. Wood, representing the British Museum, obtained permission to search for the lost temple of Diana. There were ruins in abundance, but not a trace of the temple. For six long years he searched. Finally there appeared an inscription on the theater wall saying that the sacred processions came from the temple to the city by the Magnesian gate, and returned by the Coressian gate. He identified the gates, and from the Magne-

ART AND ARCHAEOLOGY



Reconstruction of the Temple of Diana at Ephesus

sian gate he followed the marble paving of the sacred way, later buried deep beneath the fields. It led him to a swamp a mile away, and there on December 29, 1869, 20 feet beneath the surface of the swamp, he found all that was left of the temple. Only its foundation and a few scattered stones remained. The work of excavation was continued until 1874. For fifteen years from 1894 the Austrian Archaeological Society conducted excavations in the city with valuable results. Of more importance to our story are the excavations by D. G. T. Hogarth for the

British Museum, which owns the site. For six months in 1904, he labored at the old temple site. Down beneath the foundation of the temple, which Wood had discovered, he found foundation stones of the Cræsus temple, and beneath them were traces of three smaller temples of still earlier dates. Thus the ruins repeat the long-lost story of the temple, which, because it was great and beautiful and rich; because it was a place of refuge, a museum, a bank; because it was revered more widely than any other, was one of the seven wonders of the world.



Temple of Castis from southeast

A ROMAN CITY IN TUNISIA

ARTHUR STODDARD COOLEY

IN an early number of *ART AND ARCHAEOLOGY* (Vol. I, p. 192) there appeared a general view of the theatre at Dougga. How many of the readers of that article could locate off-hand this site of so perfect a specimen of ancient architecture? Certainly a little over two years ago the name would have meant nothing to the present writer, but in the summer of 1914, just before the outbreak of the war, it was his great privilege to visit the place and see not only the theatre but also the considerable remains of a whole town, one of those Roman military colonies which maintained the rule of the Eternal City in Northern Africa.

Dougga is not one of those Roman sites, excavated and partly restored by the French, which may be conveniently reached by rail, and hence has attracted much less attention than Timgad, which is not far from Batna on the Constantine-Biskra line. But it is not a hard trip from Tunis by private automobile over the fine macadamized highways or by the public automobile stage from Tunis to Teboursouk, which is within about four miles of Dougga and where there is a tolerable inn.

The latter conveyance leaves Tunis daily about four o'clock and reaches Teboursouk about nine-thirty, the distance being some sixty-five miles, and returns next morning at four. The car carries from twenty-five to thirty passengers (first and second class) inside and the third class on the "imperial" or upper deck, reached by a ladder. They are a motley and interesting collection of Arabs, Jews, French, and

other Europeans, with all varieties of costume and baggage. The journey also is interesting, through the narrow streets of Old Tunis, stopping twice to take on passengers, out past the Bardo Palace, with its memories of the Beys and its fine museum, and through the country, which is being so well developed under French rule. Orient and Occident are mingled, automobiles and camels, the half savage Kabyls, Bedouin tents, some old towns, half Arab and half French, with mosques and churches, and some new villages with their post-offices, schools, and churches, and many prosperous-looking farms. The land is rather flat, with some low hills and only one river of any importance, the Medjerda, which is crossed just beyond Medjez-el-Bab, a little over half way to Teboursouk.

Medjez-el-Bab, which may be reached by rail from Tunis, is the old Roman Membressa, a station on the ancient military road from Carthage to Theveste (Tebessa), the headquarters of the Third Legion. Scarcely anything now remains there of the triumphal arch and the Roman bridge over the Medjerda (Bagradas), but at several towns through which we pass between there and Teboursouk are considerable ancient remains. Thus, at Ain-Tounga, the ancient Thignica, we may see the massive ruins of a Byzantine fortress built of stones from the Roman town, many carved and some bearing inscriptions, and remains of two triumphal arches, a temple of Mercury (170 A.D.), a sanctuary of Saturn, a small amphitheatre, and one or two other buildings.

ART AND ARCHAEOLOGY



Building called Dar-el-Acheb and remains of ancient houses below Capitolium, from northeast

Teboursouk itself, now a town of some 3,000, beautifully situated on a hill covered with olive groves, high above the valley of the Oued Zebbes, and nearly 1,400 feet above sea-level, is the Roman Thubursicum Bure. Here is another Byzantine fortress, and stones with Latin inscriptions are visible near the great fountain of the town.

Dougga, the object of our pilgrimage, lies, as has been said, about four miles from Teboursouk by the old Arab trail across the plains. It is perhaps a mile farther by the macadam road built on purpose to give easy access to the ruins. It is not a difficult walk, though animals are for hire in case one has not his own conveyance. After a night's rest at the

Hotel Internationale we start by this road, passing the great mosque and through the village square, where there is every Thursday a most interesting native market. Leaving to the left the highway to Kef we pass below the Arab cemetery on the slope of the hill on which Teboursouk stands. The old mule trail goes down through olive trees to the plain and approaches Dougga from below, near the southeast corner of the old town, while the new road climbs gradually the 600 feet or so, bending to the north and ending near the theatre on the east side of Dougga.

The commanding hill on which Dougga stands is visible most of the way, and as we approach we see the columns of

ART AND ARCHAEOLOGY



Capitulum from southeast corner of Forum

the temple of Saturn rising like a monument, the only indication on this side of what lies in store for us.

On our way let us recall briefly the history of the town. The name Dougga, still applied to the Berber village built among the ancient buildings, is but slightly changed from the Roman form of Thugga. The full name of the town was Colonia Licinia Septimia Aurelia Alexandriana Thugga. The name is of Berber origin (*thukka*) and seems to mean "pasture"; indeed, the name is appropriate today, for flocks of sheep were grazing on the slopes at the time of my visit. The situation is charming and we do not wonder that this hill

with the rich country about it and its spring of water, still flowing, became the site of a town long before the Romans occupied it.

Moreover, the site was easily defended. On the north side the flat-topped hill is rather precipitous, this is specially true of the east side, and there is reason to think that the south side, which now is a slope covered with an olive grove and the ruins of the Roman town, was formerly protected by a natural scarp of the same sort. So it was necessary to defend only the approach to the plateau on the west, and, in fact, on this side are to be seen remains of the Numidian wall.

ART AND ARCHAEOLOGY

"The city was not only well defended," says Dr. Carton (*Thugga*, p. 38). "Situated in a rich country, at a period when agriculture was the principal source of prosperity, Thugga must rapidly have acquired a great importance. We have the proof of this in the admirable mausoleum built several centuries before our era, which was the tomb of a prince of the district, and in the discovery of inscriptions showing that during the Punic period of Carthage the city was already important."

"When the Romans occupied the country," he continues (p. 39), "they found it perfectly cultivated. They installed officials at Thugga, which was the administrative capital of the *regio*, while preserving the old municipal constitution of the African town." Inscriptions speak of the *pagus* and *civitas*, probably referring to the two groups of native inhabitants and Roman citizens. The natives, to a large extent, took Roman names, the cults of the old divinities were abandoned or transformed into their Roman equivalents (Baal becoming Saturn), and the old town was pretty thoroughly Romanized.

Dr. Carton gives a most vivid picture of this transformation, and of the construction of the new Roman town, which is too long to repeat. One paragraph (p. 42) will suffice. "It was in the last third of the second century that there were erected the most of the buildings which we are going to admire: the temple of the Capitolium, theatre, the building called Dar-el-Acheb, temple of Saturn, temple of Minerva, temple of Mercury, etc. What animation, what activity must have reigned then in the streets of Dougga! A certain number of other monuments built at the circumference of the city, the hippodrome, its two triumphal gateways, and especially the temple of Cælestis were erected at

the commencement of the third century."

The decay of the Roman empire was felt also in North Africa. The wars between the different Christian sects contributed to the ruin of this once prosperous country. And in the towns the temples and theatres were abandoned, as the Christians increased in number. At Dougga, for example, the temple of Saturn was demolished to furnish building materials for a Christian basilica whose remains lie near by.

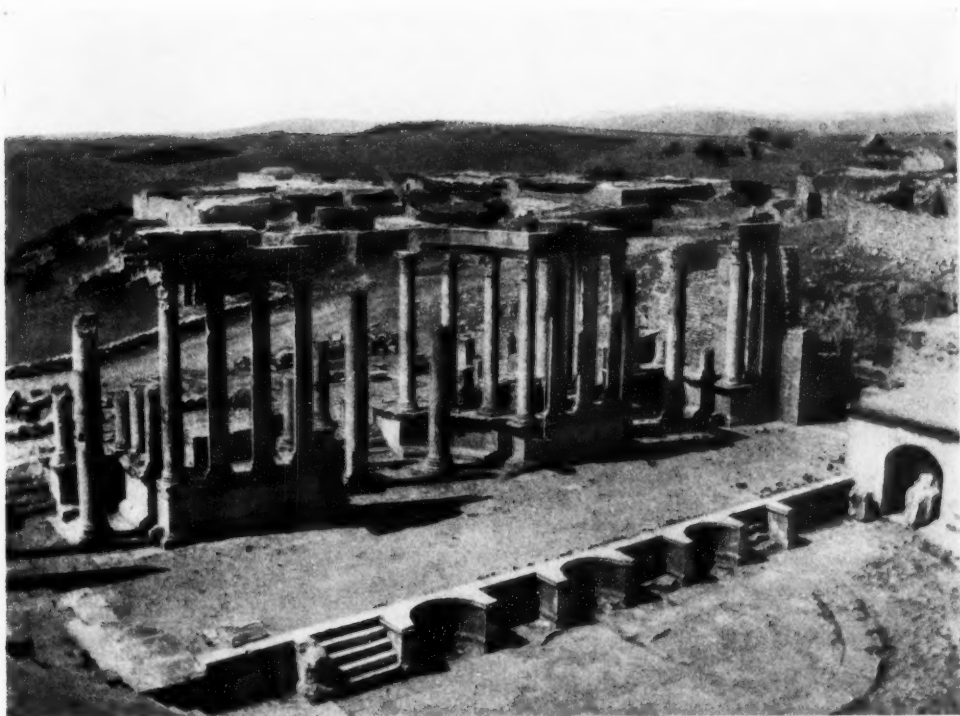
Then came the Vandals followed by the soldiers sent by the Byzantine emperors, who still further tore down the Roman buildings to build their fortresses.

"This great destruction," says Carton (p. 46), "was followed by a complete abandonment. Under the Arab invasion the population diminished; some impoverished families still wandered among the porticos of the monuments and constructed in their interior their miserable huts. They heaped up around them the dunghills of their herds. . . . This formed above the ancient edifices, notably in the theater, a stratum of several meters in thickness."

Parts of the old buildings, especially the Capitol and the Punic-Libyan mausoleum, remained visible and attracted to the site various explorers and visitors. In 1842 Sir T. Reade, with the permission of the bey, removed from the mausoleum the bilingual inscription in Phœnician and Libyan now in the British Museum and in so doing ruined that beautiful building, which, however, now stands completely restored as one of the chief treasures of Dougga.

When the French troops late in the last century occupied Teboursouk and Dougga, some of the ruins which encumbered the interior of the Capitol were demolished. In 1891 began the

ART AND ARCHAEOLOGY



Theatre at Dougga; stage and orchestra, looking southwest from seats of cavea; houses of Berber village beyond

systematic excavation of the site carried on by Dr. Carton, from whose work I have quoted, and Lieutenant Denis, with funds furnished by the Académie des Inscriptions et Belles-lettres. Their results, with some careful restorations—principally re-erection of columns—are visible today and make Dougga, with its beautiful natural surroundings, one of the most interesting and satisfactory places for the archaeologist to visit and even for the ordinary traveler, who is not a specialist but has an appreciation of architecture and of the great civilization of ancient Rome.

Let us now briefly inspect Dougga and its monuments. If the official custodian in native dress does not meet

us, there will be plenty of little volunteer "guides" from the huts of the village, perhaps too many for comfort. Possibly we may select Ali or Hamid to conduct us and keep the rest away, and he will bring us a jug of water from the village fountain.

Passing the temple of Saturn, whose columns we have seen for some time, and which towers above the carriage road, we reach the end of the latter at the theatre, which is one of the best preserved in the world. It is about 209 feet in diameter and on its twenty-five rows of seats in three sections some 3,000 spectators might have been accommodated. The views on page 25 will give a sufficient idea of its form

ART AND ARCHAEOLOGY



Capitulum from Dar-el-Acheb

and arrangements. The stage is practically intact, though its vaults and mosaic pavement were so damaged by the columns which fell upon them that a solid earth filling was made necessary. Before this filling was done, however, the archaeologist had noted the arrangements whereby actors could crawl under the stage and come up through trap-doors as well as those for the raising and lowering of the sections of the curtain. Another interesting feature still to be seen is a prompter's box at one end of the stage.

We have most of the long inscription which ran along the architrave of the columns decorating the stage and which informs us that the building was erected

by a certain P. Marcius Quadratus, a *flamen perpetuus* of the deified Augustus, who on his admission to the five decuries by the emperor Antoninus had offered to his native town a theatre with apses, a portico and corridors, a stage with curtains and ornaments (probably including marble statues of the emperors Marcus Aurelius and Lucius Verus, a head of the latter discovered here being in the Bardo Museum at Tunis), and had opened it with distributions of food, a banquet, and gymnastic games.

From the theatre a short street leads down the hill to the Capitol and the fora which lie on both sides of it. Some remains are still left of the Byzantine

ART AND ARCHAEOLOGY

fortress walls and of the huts built later amid the ruins, but we see also the fine pavement of the smaller forum and portions of the walls of the buildings and the columns of the porticos which surrounded them and made this the civic as well as the religious centre of the town.

This street down which we come passes in front of a building with four large piers of cut stone and one column, which an inscription identifies for us as the Temple of Pietas Augusta, entered by a flight of five steps at one corner. At the end of the street we descend some curved steps to a pavement which has been called the Square of the Rose of the Winds from a carving on the pavement itself of three concentric circles with the names of the principal winds carved in the proper sections of the outer circle. On the north side of this smaller forum, if we may so designate it, was the Temple of Mercury, reached by four steps. This building had a Corinthian portico of ten columns supporting an architrave with an inscription still extant referring to the erection of the temple (dated by another inscription between 160 and 220 A.D.) by another *flamen perpetuus*, Q. Pacuvius Satorius, and his family, and its dedication with plays in the theatre and public largesses.

If the Byzantine fortress wall were removed we should go immediately from the Square of the Rose of the Winds onto a broad landing in front of the Capitolium, whose fine Corinthian portico of six columns, almost perfectly preserved, is reached by eleven steps. The portico is about forty-two feet wide and twenty-four deep and the columns forty-three feet high. The cella has been partly rebuilt and we see the three niches of the Capitol divinities—Jupiter, Juno,

and Minerva—in its rear wall. Here are collected many of the inscriptions found at Dougga. The tympanum of the portico once contained the sculpture of an eagle carrying a man, probably representing the apotheosis of an emperor, but only slight remains of this are visible. The inscription on the architrave tells us that this temple, dedicated to Jupiter, Juno, and Minerva in honor of the emperors Marcus Aurelius and Lucius Verus, was constructed at their own expense by the two brothers L. Marcus Simplex and L. Marcus Simplex Regillanus between the years 166 and 169 of our era.

The Capitolium is the conspicuous landmark of Dougga seen from the south, and from its portico one has a wide and beautiful view. In the immediate foreground are remains of many houses of the Roman town with the winding paved streets leading down the hillside. A conspicuous building is the one called Dar-el-Acheb with its massive wall, portal, and steps. Its ancient use is still unsettled, but a probable theory is that it was a market. Its date is between 164 and 166. From its doorway the Capitol makes a most imposing appearance. Some of the houses between the two buildings have interesting features and remains of mosaic pavements.

Contiguous to the west side of the Capitolium and lying deeper below its portico than the Square of the Rose of the Winds—we descend nine steps from the landing referred to above—is what we may consider the main forum, a large open space flanked on two sides at least by porticos, some of whose columns and capitals have been arranged on the stylobate. A portion of the surrounding wall is standing and close to the west foundations of the temple the rostrum has been identified.

ART AND ARCHAEOLOGY



Paved street and house walls on south hillside

Before descending the slope through the olives to the lower town let us visit the western and northern portions of Dougga. From the doorway of the Dar-el-Acheb we follow a street bordered with cactus past some of the native houses to the northwest and soon reach the temple of Cælestis, somewhat smaller than the Capitol, standing in a crescent shaped court enclosed by a high wall. The diameter of this court is about 170 feet. Its shape is supposed to represent the half-moon, the symbol of the Punic goddess Tanit, or Astarte, whose cult was transformed in the Roman period into that of Juno Cælestis. The present temple was built in the time of Alexander Severus (222-235). The flight of steps and the two semi-circular apses

at the back are said to date from the Byzantine period. As it stands today the temple has been somewhat restored, the columns and part of the entablature set up again.

A semi-circular portico surrounded the court, which was probably planted with a sacred grove. A large rectangular pavement remains in front of the temple. The olive grove which surrounds the enclosing wall adds to the charm of the situation. On the eastern edge of the grove is the Arch of Alexander Severus, called by the Arabs the Gate of the Christian Woman. From its east side there is a good view of the back of the Capitol and the enclosing wall of the forum. Near by are remains of the north gate of Thugga.

ART AND ARCHAEOLOGY



Peristyle of large Roman villa on south hillside

The upper plateau contains less interesting ruins: great cisterns now dry and the resting place of the camel, traces of an aqueduct, a hippodrome, the old Berber burial ground with its dolmens, part of the northwest wall of the town, etc. If we follow this wall to the northeast we reach the Numidian acropolis, and turning to the right we follow the edge of the hill around to a point above the theatre, passing also, on the east wall, above the temple of Saturn.

Most of the Roman town lay on the south slope below the Capitol. Descending on the old pavement of the street winding down from the Capitol we pass through another olive grove between the foundations of house walls. The street is perhaps eight to ten feet wide, and, as wheel ruts are wanting, we conclude that the road was used only for foot-passengers or possibly for led animals. At regular intervals are holes for draining. Some of the lower

ART AND ARCHAEOLOGY



Eastern half of theatre from northeast

stories of the houses—among them the great “Villa of the Trifolium”—are well preserved and the mosaic floors and arrangement of rooms, courts, and stairways are quite interesting. At one corner is a well-preserved public latrine.

Near the bottom of the hill stands the Punic mausoleum most satisfactorily restored after its demolition as described above. I use here Baedeker's description (*Mediterranean*, p. 356). “Built in the style of the Egyptian and Syrian tombs of kings, the mausoleum, originally about fifty-five feet high, consisted of a pile of huge limestone blocks. The substructure, resting on a foundation of six steps, is adorned with narrow corner pillars and three blind windows. The middle part,

which is square, rises above three steps and has two portals flanked with Ionic mural columns and an Egyptian concave moulding instead of a cornice. Three more steps, once embellished at the angles with figures on horseback, bore a small pyramid crowned with the figure of a lion. The tomb-chamber is probably underneath the monument.”

After admiring this splendid tomb we climb again a little way up the hill till we find the paved street that soon conducts us to the Arch of Septimius Severus, badly ruined, which served as the southeast gate of the town. An inscription dates this in 205. From this gate a road led into the valley and joined the famous highway from Carthage to Theveste about two and a half

ART AND ARCHAEOLOGY

miles away. Near this junction point are to be seen scattered stones from a triumphal arch erected there by the citizens of Thugga in honor of the emperors Diocletian and Maximilian.

From this Arch of Septimius Severus we climbed a short distance up the hill and returned to Teboursouk by the old trail or by the carriage road from the theatre.

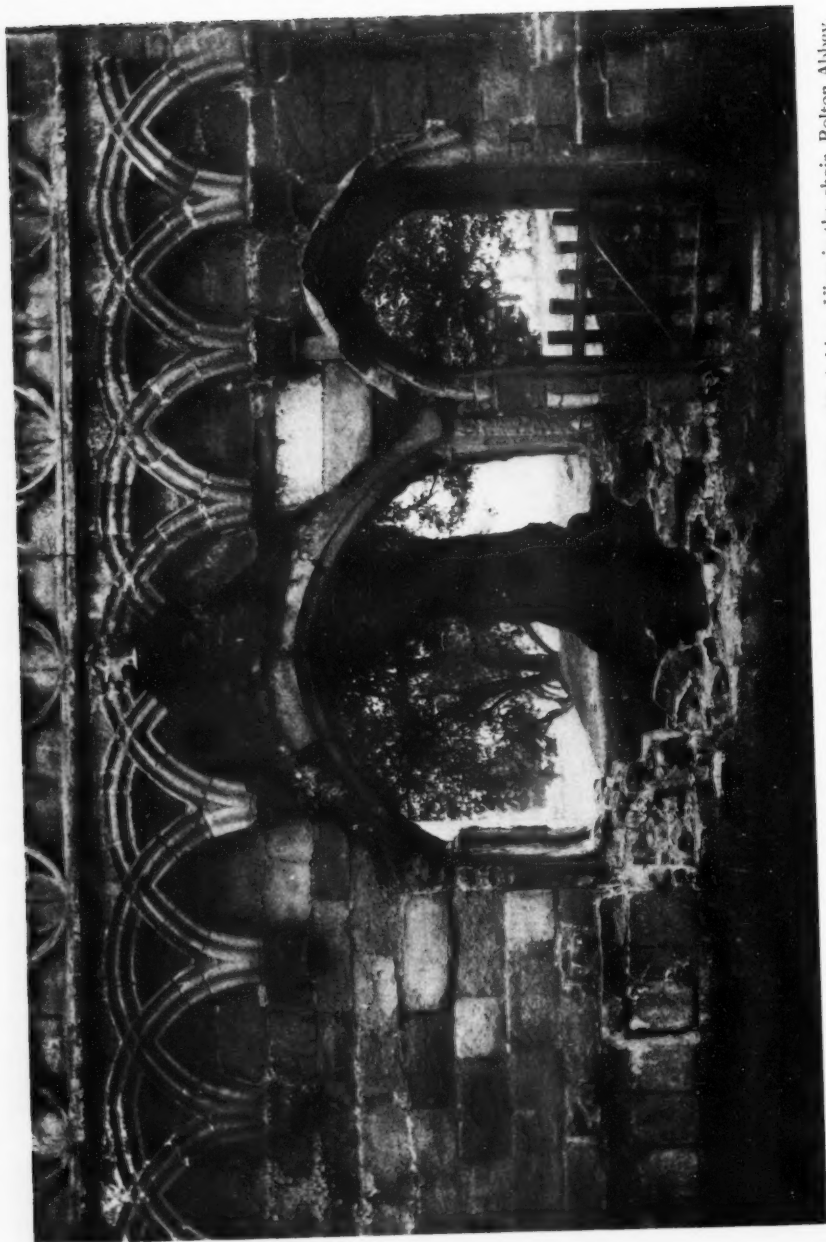
A whole day can be most enjoyably and profitably spent at Dougga and two nights at Teboursouk, the whole excursion from Tunis taking less than two days if made by the automobile

stage. First-class round-trip tickets by the stage cost about twelve francs and hotel expenses at Teboursouk from twelve to fifteen more.

Tunis is easily reached by steamer from Marseilles or from Naples via Palermo and Trapani and by rail from Algiers, and with the site of Carthage close by and easily accessible, the interesting sights of Old Tunis, and the rich Bardo Museum and Palace of the Beys, and other Roman remains besides Dougga not far away, a visit to this region is to be highly recommended.

Bethlehem, Pennsylvania





The link of the North and South, of the styles of Glastonbury Abbey and of Bolton Abbey, Yorkshire. View in the choir, Bolton Abbey.
The transitional arches spring from 50 capitals, all carved differently. This interlacing of arches is supposed to have given birth to the glorious period of the English-Gothic

THE GLORIOUS TRANSITION FROM NORMAN TO GOTHIC ARCHITECTURE IN ENGLAND

J. W. OVEREND

LONGFELLOW truly said that there is no death, what seems so is transition, the change of one state to another, the evolution of styles and fashions according to the circumstances and feelings of the times, the expression of old-time craftsmen.

Give one a mallet and chisel—a quarry of stone—
And piles shall shoot skyward which Genie or Titan might own;
Pinnacles gleaming like lace on a dark satin sky
Canopied shrines where dead rulers and princes might lie,
Carried by capitalled columns whose almond leaves twine
Lighted by wonderful windows where miracles shine.

Think for a moment what the world has lost in the destruction of the many beautiful structures in Belgium and France. Many scenes which were once full of charm have become commonplace, owing to the destructive properties used in modern warfare, amidst the strife of nations. Memories of the past group themselves around those edifices which have suffered, for they were the true expression of a glorious Gothic faith, as much as those which symbolize eternity, such as the pyramids on the Egyptian desert.

In all these there is a death which never dies. The glorious transition shows the beat and heart-throbs of national life and character in its development.

Of all architecture, that which we call Gothic is the perfection and the sum. It was the expression in stone

and timber, of the thought and life of a period when the sense of brotherhood was strong. It was not simply ecclesiastical; it was the style which included church and hall, it was the national manner for the smallest piece of handicraft displayed, the Gothic feeling and spirit.

Previous to the Gothic period in England was the well-known semi-circular Norman and at first sight there appears on the face of it no connecting link between the two, for the round eventually became pointed. But the early English, though differing from the past, was yet work which maintained a real continuity and relationship with the past and the two styles, incomparable though they might seem to be, were for a time combined in the same building. The two styles overlapped. It seemed to be a friendship in which it took years to snap the link which bound the two styles together and the characteristic round Norman arch, so typical of the Romanesque, lingered on in some districts, long after the Early English work had been generally adopted.

In late Norman work, the change, complete though it was, and certainly decisive, had in reality long been anticipated by a tendency to greater lightness; and certainly not for economic reasons, but because of the gentler touch of the mason's art and a greater freedom given to the designer, the stone-carver was making himself felt as a great factor in a delightful period of English stonework.



The ruins of the Abbey at Glastonbury, Somerset, England. The x denotes the capital shown in illustration on page 36.
Note the height of the gateway in comparison with the height of a man

ART AND ARCHAEOLOGY



Kilpeck Church, Hereford, England, situated in a delightful piece of country

In the early Norman work the builders used the "bretture," a toothed axe for both ornamentation and the dressing of the stone, and in many of these structures of the old world these tooth marks can be clearly discerned, showing that a stage had been attained of very skilful craftsmanship, and it may be of interest to know that in some districts in France the axe for stone-dressing is still in use.

But a change occurred, not only in one isolated district but throughout the country, and the greater skill of the later Norman builders reacted upon design, influenced very largely by the introduction of the chisel which altered both moulding and ornament. The

craftsman had a freedom, untainted by mechanism, and he boldly projected the mouldings to catch the light, and by deeply cutting the stone he easily obtained gnarled spaces of shadow to give relief to his mouldings. It was not only the period of the transition of design, but the mason was becoming a greater factor than ever in decoration and he was working the examples of many records which were to be the expression of the life and faith of the nation.

Out of the Norman sprung the Gothic and, when the change came, it was startling and very pronounced. The pointed arch had grown out of the brief and most beautiful, transitional period



A capital at the top of the gateway, shown by x in the illustration on page 34

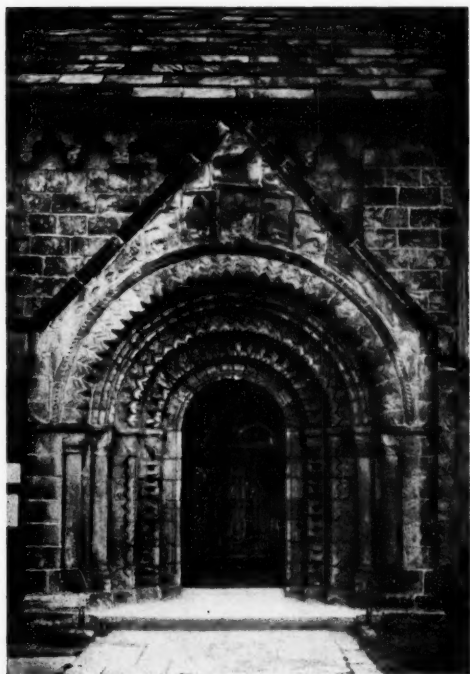


A typical bit of the Transitional Norman, at Bolton Abbey, Yorkshire, England

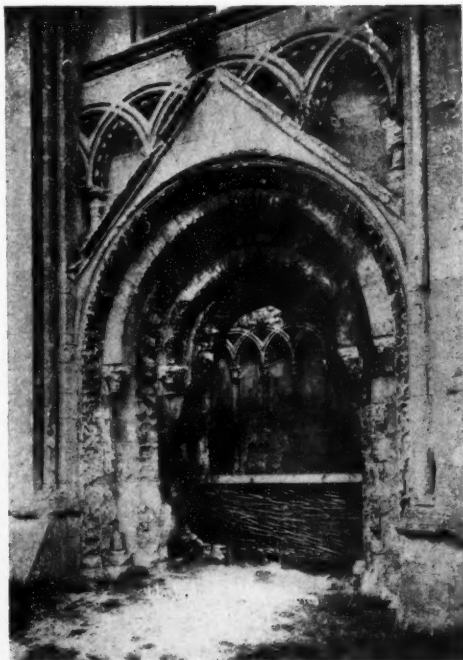
ART AND ARCHAEOLOGY

and the Norman was a period of the past.

All over the country there are those dead but living links. The Norman Gateway at College Green, Bristol, in the west is a fine example, while Rochester Cathedral felt the touch in the east; and glorious Canterbury could not resist the temptation to change its style. What is more beautiful than the scintillating south door of Glastonbury Abbey, in Somerset, the abbey linked with the tradition of a holy thorn and King Arthur, sung by the immortal Alfred Tennyson, or the grandeur of Bolton Abbey, in Yorkshire, with its



The beautiful South Doorway, Glastonbury Abbey, Somerset, England. The transitional stonework from the Norman to the Early English over the doorway, and that which can be seen through the doorway is similar to examples at Bolton Abbey, Yorkshire, in the choir (page 32), and at Canterbury Cathedral, Furness, Bristol, etc.

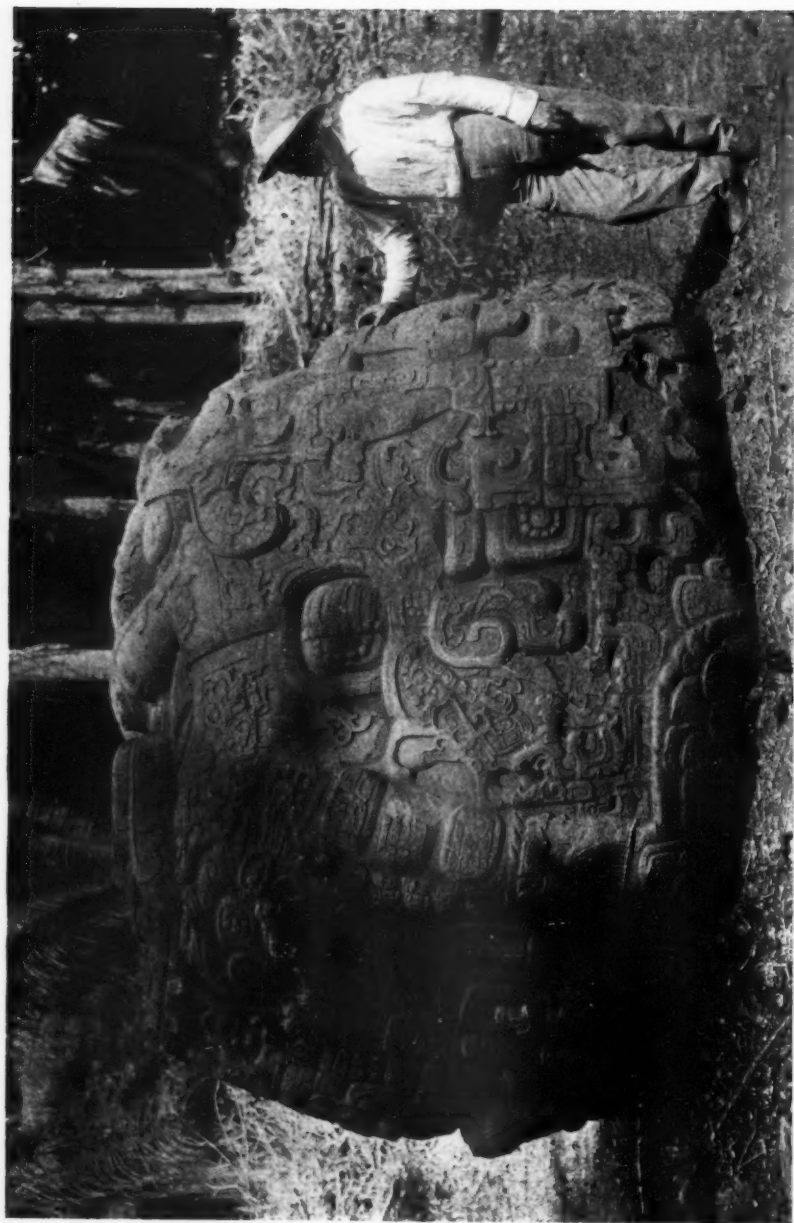


"A pure Norman doorway," Adel Church, Adel, near Leeds, Yorkshire, England. One of the oldest of Norman churches.

charming intersecting arches in the choir, telling of the transitional period? The founding of Bolton Abbey is mentioned by the Lake poet Wordsworth, in his "Force of Prayer." Woodlands, river scenes, hills, and dales owe much to architecture. Kilpeck Church, Hereford, is a good example.

These architectural examples tell of "faults" and strata of successive ages. There is in every stage a deep human interest not local, but national. These architectural remains bear most touching witness to the oppressions and deliverances, the joys and sorrows of man, and often are the only existing records of the life and faith of a nation.

Eccleshill, Bradford, England



East face of the Great Dragon with figure making apparent the great size of the stone

MASTERPIECES OF ABORIGINAL AMERICAN ART

V.—THE GREAT DRAGON OF QUIRIGUA

PART II

W. H. HOLMES

The Symbolism.—It is not questioned that the great groups of monumental remains that mark the sites of the ancient Maya cities owe their existence to religion and that they were devoted to the service of the gods. The temples were the sanctuaries of the divinities, the resorts of their mortal servitors, and storage places for paraphernalia and the offerings of the faithful. The sacred enclosures, the courts and plazas in which the great stone monoliths were set up, were the conjuring places of the priesthood where the gods were consulted and invoked—the sacred precincts where on festive occasions the people were permitted to enter and to take part in elaborate ceremonies and where they were made to realize the power and glory of the gods, thus insuring their willing subservience to the temporal powers. To the people, the stelæ, probably originally the images of rulers set up at stated intervals, as the dates indicate, were divinities to be revered and served. The zoöomorphic divinities represented by the massive altar—like monuments were doubtless in the native mind definitely individualized, vitalized beings, eternal and endowed with varied powers of extraordinary potency. When, under the inspired direction of the shamanistic master, the sculptor carved a wing, it was not of a bird he thought; when he carved the reptilian fangs, it was not of a serpent he thought; when he carved the turtle-like flippers, he thought not

of a turtle. In all cases he had in mind a being or divinity, a real entity, which, though a work of the imagination pure and simple, was to him as real as the living forms with which nature surrounded him.

The assemblage of attributes represented in the sculptured dragon were not necessarily the invention of the people or the priesthood of Quirigua, but probably grew up with the growth of myth through unnumbered generations. They were probably but dimly understood even by the officials who directed the sculpture of their images and who assumed to be the familiars of the gods. We may be quite sure that every one of the multitude of features carved with so much labor and artistic care had associated with it some element of myth. The dragon was doubtless regarded as the material embodiment of a divine being perhaps of the highest order in the native pantheon. May it then not be, as some have surmized, that this image impersonates the Earth Monster, the World God, and that from the wide-open jaws, facing the ceremonial plaza, issued the divinity of the world of man, that through the glyph-hidden jaws of the southern end peered the grotesque demon of the under world, and that the strangely compounded visage of the upper surface was the guardian of the sky? We must remain content, however, with mere surmises, until research penetrates more deeply into the mysteries of Maya

ART AND ARCHAEOLOGY

mythology. Of one thing we may be assured—our imaginings, howsoever elaborated and fanciful, can be but as shadows compared with the complex imagery with which the two-headed, twelve-eyed dragon was invested by the ancient worshipers of Quirigua.

The Functions.—The sculptured monoliths of Quirigua were carved with a definite purpose in view, and had a particular and very important function to perform. Although the highest technical skill of the people was lavished upon them and the esthetic perfection of the result was kept constantly in view, the primary purpose was not the gratification of the craving for beauty. They had a most vital bearing on the welfare of the people—a practical function of the greatest moment. Through the idols the mysterious powers of nature, which, without doubt, they were believed to represent, were reached, and by means of an elaborate system of shamanistic conjurings and appeals, were placated, controlled, and utilized in the interests of the people.

The story of the development of the system of invocation of the gods through zoöomorphic forms furnishes one of the most interesting and important chapters in the culture history of the American race. It operated at all times as a strong force in the direction of material, intellectual, and artistic advancement, and this notwithstanding the fact that the whole divine structure was a work of the imagination pure and simple. The beginnings of the function of the works which we call idols is to be sought in the vague imaginings of primitive man when he first essayed to localize and interpret the mysterious powers of nature to which he found himself subject. As the result of his speculations he reached the generalization that all things in nature were imbued with life

and power in some degree like his own; and special things, as stones, trees, animals, the heavenly bodies, were regarded as having exceptional potency for good or evil; some were adopted by him as protective agencies, as charms and talismans—incipient divinities—while others were feared and avoided as agencies of malevolence.

In time with the growth of myth the imagination reached beyond mere natural forms conjuring up supernatural beings, largely zoöomorphic in type, having special superior attributes and powers. Reptilian forms on account of their death-dealing powers and mysterious ways and birds on account of their mastery of the air were especially revered, and in time images of these with strange variations took the place of the real creatures and were invested with attributes and powers in a superior degree. With the further growth of myth the conceptions became composites of unrelated originals, and the images were elaborated to the extent of the mechanical and artistic capabilities of the people. Carved in wood or stone and modeled in stucco or in clay, these became the centers about which sanctuaries were built and ceremonies were conducted—all designed to cultivate the favor of the divinities whose forms they represented for good to themselves and evil to their enemies. These activities, growing in importance, led to the organization of bodies of religious servants, of a shamanistic priesthood whose function it was to care for the sanctuaries, conserve the sacredness of the idols, instruct the people in their duties, and formulate and conduct the elaborate rituals. But the activities of the priestly establishments thus developed, based primarily on the idea of appeal to the gods in the interests of the community for the commonweal,

ART AND ARCHAEOLOGY



Top view of the Dragon showing the deep set, strangely embellished eyes with additional eyes at the right and left. Described in Part I of this article

came, by a natural and inevitable extension of unquestioned power, to have other and ulterior purposes in view.

The Fateful Trend.—There is thus another side to the story of the functions of the idols and of the vast religious establishments of the Maya cities. Under the undisputed control of an organized body of wide influence and a religio-political system hoary with age, the people doubtless believed them-

selves working for the common good and in obedience to the bidding of deities whose reality and authority were constantly impressed upon them. They had no means of arriving at a correct knowledge of the truth that the gods of the entire pantheon were mere fictions and that the revered priesthood, although the embodiment of the highest wisdom, the promoters of learning, and doubtless also the conservators



A remarkable example of the bicephalous Reptilian Monster or Dragon found at Copan, Honduras. The mouths are seen at the right and left with the strangely elaborated upper jaws, badly mutilated, extending upward

ART AND ARCHAEOLOGY

of moral standards, was at the same time a body of organized parasites, their position and authority being sustained by the cunning use of the images in stone and the complex system of festivals connected with their conjuration.

We may not be far amiss in surmising that under the ever-growing requirements of the shamanistic body in carrying forward their ambitious schemes, the energies and resources of the people were absorbed in larger and larger measure—in quarrying, hewing, transporting, building, carving, providing, serving, and worshiping, and that as the natural agencies of deterioration and decay made inroads on the splendid establishments which they had builded, they were called on to quarry and carve and build again in an ever-losing struggle against the elements and against the undetected incubus of the ambitious and selfish priestcraft. We can readily conceive that these conditions prevailed until the energies of the people were impaired and their resources exhausted, and that gradually the authority of the priesthood and the demands of the gods through them elicited no response from the impoverished people, so that disintegration and decay rapidly supervened, and the end came on apace as it must come to all structures overbuilt on sand and more especially to those builded on the treacherous sands of the imagination.

It thus appears that to account for the decay of the Mayan culture and the ruin of its wonderful cities we do not have to call primarily on the more drastic agencies of destruction—war, pestilence, changes in the level of the land, floods, and earthquakes, one or all of which, however, may have aided in precipitating the disaster. The seeds of decay were inherent in the system

which placed unlimited power in the hands of alleged representatives of the gods, as they are inherent in every organization and structure of whatsoever kind that involves the long-continued, evergrowing, and unrequited waste of the energies and resources of a people.

Esthetic Significance.—While the great Dragon of Quirigua may be regarded as representing the culminating stage of religious art in aboriginal America, it serves also to mark the highest level reached in esthetic refinement. The religious motive was the strong dynamic force which, more than all other agencies combined, carried culture forward through the prolonged stages of savagery and barbarism to the borderland of civilization. Due to a highly centralized religio-political form of government, the people and their resources were readily available in carrying out great undertakings, and rapid strides in the development of institutions and arts were possible. The esthetic faculty dependent largely on non-esthetic activities for its manifestations was thus afforded its greatest opportunity.

The arts of taste had their origin, as had those of religion, in the state of savagery; and with some very ancient peoples, as the Trojans of western Europe, decided advance was made in both graphic and plastic representation of life forms, and this quite independently, so far as evidence is available, of any religious association or influence. The Maya in the beginning may have passed through a corresponding stage of non-symbolic art but, howsoever this may be, it was not until religious symbolism gave special significance to the subject-matter of representative art, that particular advance was made toward the higher esthetic expression. With this great group, as with the American



Drawing of a portion of the western face of the Dragon showing the graceful decorative elaboration of the reptilian upper jaw and the human visage which appears to issue from the mouth.
(After Maudslay.)

ART AND ARCHAEOLOGY

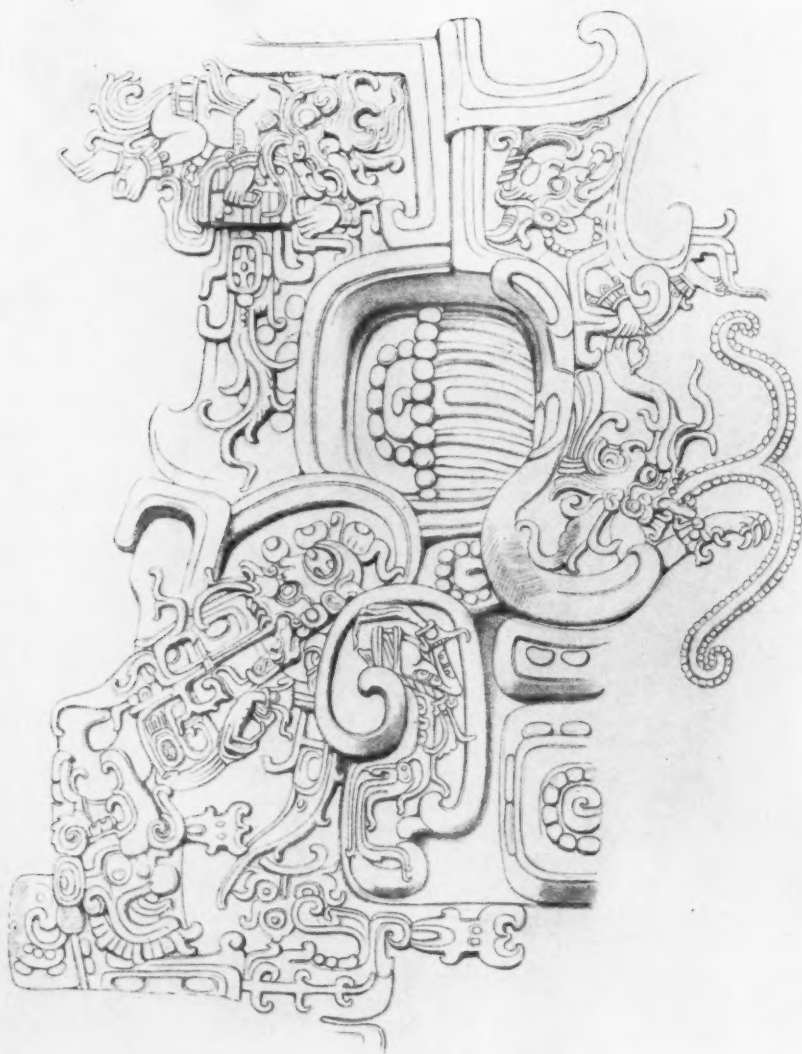
peoples generally, the esthetic in its higher manifestations grew as a vine upon the strong stem of religious symbolism. Religion furnished the conception and the energy and skill necessary to its realization; it prepared the design, supervised its application to the stone, and drove the chisel that carved it. It demanded results in form, finish, and embellishment of the highest order, for in the view of their devotees the gods appreciated the beautiful as well as the essential. We do not lose sight of the fact, however, that appreciation of the qualities regarded as pleasing to the gods had its origin in that which was pleasing to the man. Certain qualities of form, line, color, and arrangement gave pleasure to the eye; certain qualities of finish gave pleasure to the touch, while certain sounds were grateful to the ear, and this appreciation of the qualities called esthetic, was a thing of slow growth in the human mind, but of great moment in the history of culture. To the pleasure afforded by qualities of the works themselves were added the incentive of religious fervor, the ambition to excel and the fascination of creating.

The importance of the esthetic element in Maya art can hardly be overestimated. It is doubtful if any people at a corresponding stage of cultural evolution was more highly gifted with artistic genius and appreciation and gave more attention to its application to all forms of art than the Mayan race. Every plastic form and every line of the Dragon bear testimony to this fact. It was not religion that stipulated that no straight line and no right angle should appear in the image of the Dragon; it was not religious restriction that provided that no curve should be the arc of a circle, that every curve should be subtle, and that all outlines of glyphs and cartouches should take the round-

ish, calculiform character. Every feature of design had complete esthetic supervision and plastic freehand methods prevailed at all times over the mechanical. In the creation of this monument the great motor force was religion, but the ever-watchful esthetic impulse joined hands with that force in making it a masterpiece of art.

Dependence of art on religion is amply shown in what has been said, but the fact may be further illustrated. If in the course of the progressive decadence of a primitive culture the religious impulse should lose its hold on the people, it appears that although the artistic sense might survive in large measure, no block would be hewn from the quarry, no great stone would be carried to sacred precinct, no glyphic inscription or mythic conception would be applied to the stone, and no hand would be available to undertake the task of esthetic realization.

It is observed that the ancient Maya sculptor abhorred blank spaces in his designs and also that in cases there is an overcrowding of subject-matter, but no people has ever filled in waste spaces more effectively than the sculptors of Quirigua. The space-filling figures are not, however, mere meaningless embellishments, but are doubtless generally significant, having reason to be in the particular places where they are introduced. In this particular masterpiece the introduced elements embody animal, human and grotesque figures with symbols and embellishments all in agreeable accord with the composition proper. A somewhat definite idea of the general character of the design and the remarkable elaboration and beauty of the work can be gained by a study of the photographs and drawings herewith presented and equally those included in Part I of this paper.



Drawing of a portion of the relief sculpture of the eastern face of the Dragon showing one of the lateral eyes and the remarkable embellishments surrounding it. (After Maudslay.)

ART AND ARCHAEOLOGY

Technic Aspect.—The technic history of the great stone begins with its removal from the quarry and transportation to the present spot. How this herculean task was performed must remain a matter of conjecture. With a people unacquainted with the highly developed appliances of civilization, the task would seem beyond the possibility of accomplishment. It is quite impossible to say whether the removal was by land or by water. If by land, a road had to be constructed over ground now rough, now yielding and unstable, and a great force of men with rollers and ropes would be required. If by water, a broad and deep canal had to be dug, and a raft of large proportions constructed and launched to sustain the immense weight. Unless decided evidence of the use of the latter method appears, the former must be accepted as the one probably employed.

The designing and carving of the monument, the methods and means, are matters of great scientific interest on which we have but meager light. It was not a task within the reach of an uncultured people. The complicated conception had to be clearly in mind, the design had to be worked out in minute detail, and the application of the drawings to the irregular rounded surface of the stone was a matter of no little difficulty. As a preliminary step, the shape of the stone had to be modified to suit the purpose, the surface smoothed before the outlines could be applied in pigment, and the many features adjusted to their several places preparatory to the beginning of the sculptor's work.

The execution of the work is a deep mystery and its successful completion a great marvel. A lump of coarse sandstone, almost a quartzite—according to Maudslay “a breccia composed of feld-

spar, mica, and quartz, very absorbent, and weighing about 130 pounds to the cubic foot”—had to be attacked with tools the nature of which remains today a matter of conjecture. It is generally believed that these people were without hard metal tools, and although stone tools were certainly equal to the task, slight traces of such tools applicable to the purpose have been found. We thus pause before a second mystery, for had stone tools been used in the arduous and prolonged task of crumbling with pick and hammer and smoothing by abraders, these would still exist and ought to be found at least occasionally in the work of clearing and excavation, for it seems highly probable that the carving of the various monuments was carried on, not only on the spot where they now stand, but after final placement upon their foundations. If bronze were used, it may have disappeared by decay. However, there are no traces of the use of this metal in any form and no documentary testimony supporting the hypothesis of its use by the Mayan peoples.

A striking feature of the sculptural work of Quirigua, well illustrated in the example here presented, is the masterly workmanship. The design is adjusted perfectly to the shape of the stone, and there is no suggestion of incompetence on the part of the sculptor and no indication of the lack of effectiveness on the part of the implements used. The forms, shallow or deep, simple or complex, are all carved with equal directness and vigor. The chisel may not have accomplished all that the conception required, for ideals may rise entirely above the capacity of material embodiment, but there is no suggestion of hesitation or inefficiency in the completed work.

Culture Status.—The date inscribed in hieroglyphs on this monument occurs

ART AND ARCHAEOLOGY

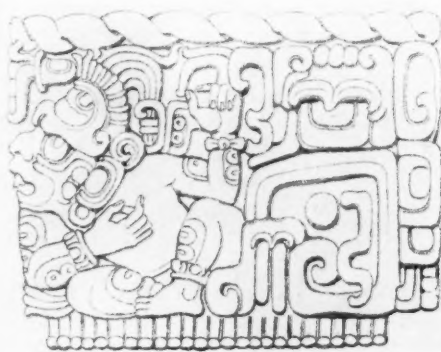


A demon space-filler, probably a highly elaborated glyph

on the left shoulder of the southern front, and, as read by Morley, corresponds with the year 525 of the Christian era. Certain groups of the Maya race, including the people of Quirigua, had at that time made such advance in culture as to justify the claim that they had attained the state known as civilization. Glyphic writing was well advanced, and students are pretty well agreed that a phonetic method of record, the achievement of which best marks the close of the barbarian and the beginning of the civilized state, was an accomplished fact—not the perfected symbols for elementary sounds, perhaps, but symbols rather for words and syllables. In many of the arts the Maya had made remarkable progress—in architecture, sculpture, the cutting of gems, pottery, the textile art, and metallurgy, they could compare favorably with the several countries of central and western Europe at corresponding periods down to the year 525 A.D.

The Future.—The great stone structures of Quirigua crumbled beneath the attacks of destructive climatic agencies, aided possibly by earthquakes and other natural forces, and were deserted by an impoverished and disheartened

people; and it was not long before the shattered walls were deeply buried beneath the débris of the superstructures and covered by the quick-growing tropical vegetation. The monolithic sculptures scattered about the courts and plazas remained entirely hidden from view by the thick veil that nature had spread over them. Today all are brought to light again and stand exposed in the open, the delight of students and the marvel of the visiting world. In this condition they are unfortunately subject to the attacks of wind and rain, the wear by repeated cleaning, and injury by vandal hands. Nature, after disaster had fallen on the city, spread over the ruins a mantle of protection, but today the explorer has exposed them to further ruin. No wall, howsoever strong, will stand exposure in the open in this climate for a single generation. The restored walls of the principal building of Quirigua, from four to six feet in thickness and not exceeding twelve feet in height, laid up in 1910 with Portland cement, are today in a state of ruin as complete as the original walls were when first brought to light by the School of American Archaeology. In this state they



A demon space-filler, probably a highly elaborated glyph

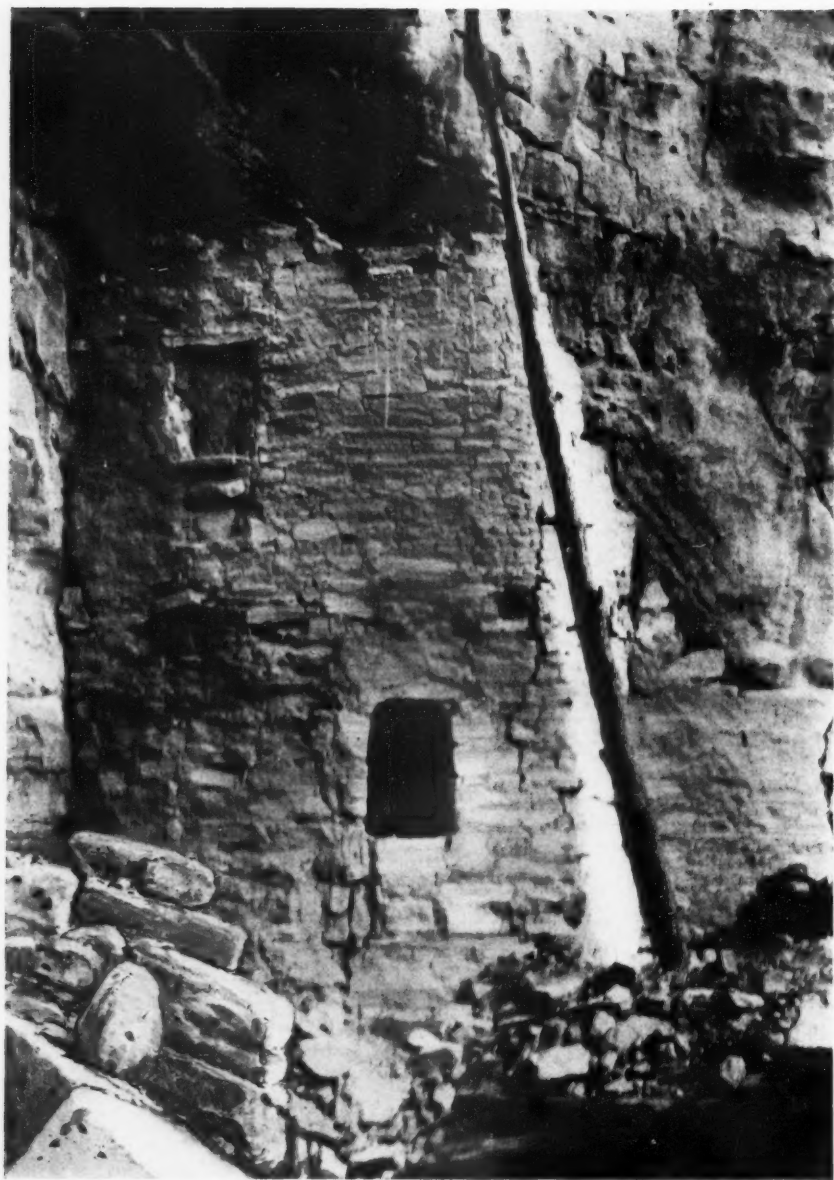
ART AND ARCHAEOLOGY

are ready to welcome, as did the original ruins a thousand or more years ago, the quick-growing veil of vegetation.

The question of the future of these monuments thus becomes a matter of interest to the whole civilized world. So precious are they to history and science, and so valuable as a material asset to the people of Guatemala, that steps will certainly be taken to shelter them from the dangers with which they are beset. Is it better, in case of failure to take this step, considering impending obliteration, that they should have remained forever entombed in the forest? Certainly not, for the stage of civilization has now arrived in which the historical value of such monuments is appreciated, and their story, so far as archaeological science can reveal it, will soon be written into the literature of the world. This record must be so full and lasting that should the works themselves entirely disappear, the world shall still have, and for all time,

the full advantage of the story. Future generations will, however, hardly excuse the present should no adequate steps be directed toward the preservation of what remains of these masterpieces of ancient American art. Should the extraordinary upper surface of the dragon, shown in an accompanying illustration, continue exposed as now to the elements and to the wear that will come, what must we anticipate will be its appearance after the lapse of a thousand years? The strongly relieved features will be leveled with the general surface and the deep-set eyes lifted to heaven will, from the tears that fill them with every storm, be blind depressions in the roughly pitted surface of a great meaningless boulder of sandstone. As soon as the work of exploration and record is completed, the work of preservation, of covering-in, should be taken up as a national obligation of the republic in whose custody these monuments must remain.





East Building of Oak-tree House, Mesa Verde National Park, Colorado

(From the William H. Holmes Anniversary Volume)

CURRENT NOTES AND NEWS

Excavations in the Mesa Verde National Park

THE Mesa Verde National Park is regarded as specially interesting as the prehistoric home of cliff-dwellers, and the title of Baron Nordenskiöld's publication, universally regarded as a classic, is "The Cliff-dwellings of the Mesa Verde." He knew, however, that there were mounds of ruins on top of the plateau, and researches have shown that these mounds indicate different types of architecture. Probably the number of these mounds is as great as the number of cliff-dwellings in the canyon. Dr. J. Walter Fewkes, of the Bureau of American Ethnology, in 1915, excavated and repaired the ruins found in one of these mounds which he discovered to be a specialized building for ceremonial purposes. From the prominence of an ancient sun shrine, built on the southwestern cornerstone, it was called "The Sun Temple," a type not only unique in the Mesa Verde, but also, so far as known, in the Pueblo area. (See ART AND ARCHAEOLOGY, III, pp. 341-347.) During the summer of 1916 another mound, situated near Mummy Lake, was excavated and repaired by Dr. Fewkes, under direction of the Secretary of the Smithsonian Institution, at the request of the Secretary of the Interior. This excavation revealed a pueblo 113 feet long by 100 feet wide, three stories high on the north side. It belongs to a cluster of nine mounds and is the first pueblo on the Mesa Verde to be excavated. As there are several other clusters of mounds in site of the Mummy Lake group, we may say that the surface of the plateau was formerly inhabited by many Pueblo people.

An important fact revealed by this work is the proof it affords that the culture of the cliff-dwellers and the inhabitants of this pueblo were identical. In a general way this theory has been current for many years, but this work proves its truth beyond question.

The architectural features of the Mesa Verde pueblo and the Mesa Verde cliff-houses are identical. Further, we can now say that the former is identical with pueblos found on the San Juan River and its tributaries for over a hundred miles, thus showing a wide distribution of the same culture.

Portrait Head of Marciana

AMONG the good statuary marbles lately acquired by the Museum of Fine Arts in Boston is a head which L. D. C(askey) identifies with good reasons as that of Marciana, the sister of the Roman Emperor Trajan. The head is life size, and is clearly a faithful realistic portrait of a sternly charming woman of middle age. Her coiffure is truly a creation, "A narrow band of locks bordering the forehead, a series of (twelve) vertical puffs rising like a diadem above it, and

ART AND ARCHAEOLOGY

the strands wound into a coil about the crown." It was the style of the hair-dress, however, that helped to identify the lady; for the resemblance not only in head-dress but also in features of this marble head to that of Diva Augusta Marciana on an issue of imperial coins is too close to be denied.

R. V. D. M.

New Tapestries in the Boston Museum

THREE splendid French tapestries of the late fifteenth century, which belonged to collections in Paris and Bourges, have been purchased by the Boston Museum of Fine Arts. They are described in charming detail in two late issues of the Museum Bulletin. One is a "Verdure" or "*Mille Fleur*" with a blue background, on which is woven in intricate profusion the many colored flora of northern France. Two graceful children are woven into the design to add a piquancy to the spring motif. The second tapestry is of particular interest because it is a good example of the well-known practice of persons who ordered tapestries choosing or furnishing the design. Here we have a brilliant mass of foliage and flowering plants into which is introduced—with the addition of a child, a dog, and a bird—Albrecht Dürer's "The Turkish Family" or Nicoletto Rosex da Modena's copy of it. The third tapestry is an allegorical piece, quite certainly belonging to a set, one part of which—now in the Cluny in Paris—represents Arithmetic. This one in Boston represents Music. She, richly dressed, sits in a high-backed throne, and around her stand a group, among whom is a jester with a bagpipe, playing on string or wind instruments. The costumes are Renaissance, the tone is Gothic, the ensemble is Italian. The colors of all three are rich, the designs are good, the workmanship is exquisite.

R. V. D. M.

Italy's Art Resources

MARINETTI, the Italian poet and patriot, in an interview, speaking of Italy's resources, said: "If the Italian Government should sell gradually and wisely the contents of its art galleries and museums so that the old canvases may be transformed into useful steel, swift and avenging; if the Uffizi and Pitti galleries were only valued at 1,000,000,000 francs, Italy would be rich enough in a few years to have the greatest fleet in the world, the greatest mercantile marine, an army four times its present size, and would be able to abolish all taxes for at least twenty years. They may say that the tourists will no longer bring us their wealth. That is not so, for we would only sell our treasures gradually, and we have others only waiting to be excavated in the subsoil of Tuscany, Rome, and Sicily. Under my own house in Milan, twenty or thirty feet down, I am perfectly certain there is a precious and elegant temple of Venus."—*London Weekly "Today."*

ART AND ARCHAEOLOGY

The Bishop Museum at Kalihi, Honolulu

IN 1889 Mr. Charles Reed Bishop, of New York, founded in Kalihi, a suburb of Honolulu, the Bernice Pauahi Bishop Museum of Polynesian Ethnology and Natural History in memory of his wife Princess Pauahi, descendant of Kamehameha the Great, the Theseus of Hawaii. The Bishop Museum Handbook, Part I, The Hawaiian Collections, has just been issued, bearing on its cover a reproduction of the brilliant yellow and red feather cloak of Kiwalao. In the museum have been collected specimens of Hawaiian work, of their tools, their idols, and their ornaments. The native work in feathers is most widely known, and although the avifauna of the islands had not such brilliant plumage as in Mexico, nevertheless the orange, and black feathers of the Mamo, the yellow and black of the Oo, the scarlet of the Iiwi, and the green of the Ou were the most valued of Hawaiian property. The brooms, helmets, capes, and mats are feathered treasures. In stone, the Hawaiians had stone cup-shaped lamps, stone mortars and pestles to grind kukui nuts for oil to burn in them, and to mix with ochre or charcoal to paint their canoes; they had stirrup-shaped grain-pounders of basalt; stone breadfruit splitters, adzes, stone slop, spit, and finger bowls, and of course many kinds of stone weapons. Before the reign of King Liholiho (1816-1824), and the arrival of American missionaries in 1820, hideous idols were everywhere. Many escaped the iconoclastic fury of the popular mob, who rebelled with the king against an oppressive priesthood, and have been installed in all their pristine ugliness in the museum. The specimens of conch shell trumpets, hollowed gourd, or log drums, nose flutes and clappers, show instruments to mark time for dances, or just to make a noise, for music the Hawaiians did not have. As to ornament, there are strings of all sorts of beautiful shells, anklets of dog and cachelot teeth—also prophylactic—bracelets and necklaces, but neither finger nor ear rings. All in all, here is a collection which tells the story of the Hawaiians without a word of literary history.

R. V. D. M.

Palimpsest Paintings

A BASIC canon of archaeological excavations is, if possible, not to destroy anything to get what is buried beneath. But the accretion of débris between strata of archaeological value makes it possible to remove, or put secure props under the upper strata and thus save everything. In palimpsest MSS. the older text beneath can usually be recovered by chemical aid, in fact the removal of the upper text would in most cases work irreparable harm to the one below. It must be with feelings of mingled delight and dismay that the adept Italian Professor in Philadelphia, who has restored so many old paintings, discovers an earlier painting beneath a later one of less value. One of his achievements is worthy of mention.

A painting in the Wilstack Gallery in Fairmount Park, Philadelphia, portrayed two women standing by a table on which was a dish of fruit. In the

ART AND ARCHAEOLOGY

lower left-hand corner was a cherub holding a stick draped with a heavy garland. An examination of the pigments convinced the restorer that the fruit and flowers did not belong to the rest of the painting. Under the restorer's method the paint disappeared, and in its place appeared a head; in place of the garland appeared a white ribbon on which was written *PARATE VIAM DOMINI* (Prepare ye the way of the Lord). Carlo Dolci's "Salome with the Head of John the Baptist" thus came to light. Nothing was lost but some fruit and flowers.

R. V. D. M.

The William H. Holmes Memorial Volume

AMERICAN anthropologists have expressed their appreciation of the long and valued service of Professor William H. Holmes to American Archaeology by publishing and presenting to him a beautiful volume of *Anthropological Essays* on the occasion of his seventieth birthday, December 1st. This volume, which is a royal octavo of 507 pages, embellished with 136 typogravure plates and a frontispiece portrait in photogravure, is issued in an edition of 200 copies and is indeed a model of excellence in every way. The contributions consist of 44 articles pertaining chiefly to American archaeology and ethnology, together with a bibliography of Professor Holmes' published writings, comprising 184 titles. The expense of publication was borne by friends and colaborers, and the articles were written especially for the book. We have not the space to summarize the contents or even to list the series of papers which make up this noteworthy and valuable anniversary volume, but those pertaining directly to the subjects of art and archaeology are as follows: Representative Art of Primitive People, by Franz Boas; Certain Similarities in Amulets from the Northern Antilles, by Theodoor de Booy; Aboriginal Forms of Burial in Eastern United States, by D. I. Bushnell, Jr.; Some South American Petroglyphs, by W. C. Farabee; The Cliff-ruins in Fewkes Cañon, Mesa Verde National Park, Colorado, by J. Walter Fewkes; The Influence of Geology on Human Development, by Gerard Fowke; A Contribution to the Archaeology of Middle America, by G. B. Gordon; Latest Work of the School of American Archaeology, by Edgar L. Hewett; Certain Mounds in Haywood County, North Carolina, by George G. Heye; The Origin and Destruction of a National Indian Portrait Gallery, by F. W. Hodge; Experimental Work in American Archaeology and Ethnology, by Walter Hough; The Use of Adobe in Prehistoric Dwellings of the Southwest, by Neil M. Judd; The Pottery of the Casas Grandes District, Chihuahua, by A. V. Kidder; The Cult of the Ax, by G. G. MacCurdy; The Distribution of an Arawak Pendant, by C. W. Mead; Exploration of the Tremper Mound in Scioto County, Ohio, by W. C. Mills; The Problem of the Red-paint People, by W. K. Moorehead; The Supplementary Series in the Maya Inscriptions, by S. G. Morley; The Dana Estes Collection of Bronzes in the Peabody Museum of Harvard University, by Charles Peabody;

ART AND ARCHAEOLOGY

Yacatas of the Tierra Caliente, Michoacan, by G. H. Pepper; The Glazed Ware of Central America, with Special Reference to a Whistling Jar from Honduras, by M. H. Saville; An Ancient Archaeological Site on the Lower St. Lawrence, by F. G. Speck; Portraiture in Central American Art, by H. J. Spinden; The Domain of the Aztecs and their Relation to the Prehistoric Cultures of Mexico, by A. M. Tozzer; The Art of the Great Earthwork Builders of Ohio, by C. C. Willoughby; Correlations between Archaeological and Culture Areas in the American Continents, by Clark Wissler.

The publication of the volume was directed by a committee representing various centers of anthropological activity in the United States, with Mr. F. W. Hodge, ethnologist-in-charge of the Bureau of American Ethnology of the Smithsonian Institution, as chairman and editor.

The General Meeting of the Archaeological Institute of America

THE general meeting of the Archaeological Institute of America, in conjunction with the American Philological Association and the College Art Association of America, was held in St. Louis, December 27-30, 1916. There was a large attendance of members and guests from all parts of the country. Among the illustrated papers presented, some of which we hope to publish in future numbers of ART AND ARCHAEOLOGY, were the following: "Comparative Philology and the Classics," by Professor Carl Darling Buck, of the University of Chicago, president of the Philological Association; "A Collection of Some New Testament Papyri," by Wallace N. Stearns, of the University of North Dakota; "Where Archaeological Investigation Left Off in Palestine and Assyria," by George L. Robinson, of Chicago Theological Seminary; "Relation of Climatic Changes to Archaeological Studies," by Ellsworth Huntington, of Yale University; "The Study of American Art in American Colleges," by Herbert Richard Cross, of the University of Michigan; "The Place of Architecture in the Liberal Arts Course," by Alfred M. Brooks, of the University of Indiana; "Great Monuments of the Architecture of India," by T. Lindsay Blayney, of Rice Institute; "The Sanctuario of Chimayo," by Paul A. F. Walter, of the School of American Archaeology; "Cave Pictographs of the Rito de los Frijoles (New Mexico)," by Kenneth M. Chapman, of the School of American Archaeology; "Foundations of Our National Architecture," by Fiske Kimball, of the University of Michigan; "The Archaic Architecture of New Mexico," by William Templeton Johnson, of San Diego.

Revival of the Art of Dancing

SO primitive and natural to mankind is the dance that a good part of Western civilization affects to regard it askance, as savoring of primeval sin, and another section ignores it as a survival of a harmless kind which lingers on in

ART AND ARCHAEOLOGY

order to amuse women and boys. The present century finds the dance more popular than it ever was before and that not merely among the young but the old. Grave and reverend seigniors no longer resign themselves to dancelessness, but cut and caper with the best. Grandmothers, not to speak of mothers, make teetotums of themselves with the utmost naïveté, and do not hesitate to renew their maiden triumphs in the ballroom if they can find the partners. Along with this revival of the dance goes the effort to raise it to the level of an art by studying the dances of the ancients, so far as they can be understood, through sculpture and painting and description of old writers, and also by studying the dances of primitive folk and reviewing its phenomena on the modern stage. Dancing has revealed itself again as a serious expression of thought and emotion with which the judicious must reckon.—*The Art World*.

The Discovery of Fourteenth and Fifteenth Century Frescoes at Bologna

OLD churches in Italy have ever been a prolific field for the discovery of hidden works of art. The latest find is reported from Bologna, where some restorations in the ancient church of San Giacomo have revealed the presence of frescoes which, aside from their importance as examples of the period in which they were executed, are interesting when considered in connection with the history of the ancient construction of the church itself.

The frescoes, which in part belong to the fourteenth century, and in part to the fifteenth and sixteenth centuries, were accidentally discovered by the Prior of San Giacomo, Dr. Casacca, a learned scholar and authority on mediæval history, during the removal of a picture (S. Rita dei Cascia) from the altar of the chapel.

During the reconstruction of the church in the fourteenth century, the primitive form dating from 1267 was modified with the addition of chapels behind the great altar; but the most important modification took place about the end of the fifteenth century when the erection of the great columns and the cupolas occasioned a new arrangement of the side chapels. On account of the enlargement, a considerable space on the walls near the thirteenth century frescoes required to be painted in order to complete the preceding compositions. That this was exactly what happened is now proved in the frescoes revealed in the S. Rita chapel. One sees here an *ensemble* of four figures occupying a space as large as the picture which hitherto has covered it; three of these, representing the Madonna and Child, Saint James, and Saint John the Baptist, belong to the fourteenth century, and are probably the work of Jacobo di Bologna; the fourth represents an angel, and although as yet it has not been possible to determine its exact authorship, the indications are that it belongs to the school of Ercole de Roberti; it was therefore painted toward the end of the fifteenth century, as already noted, beside the three of the fourteenth century, to cover a blank space in the wall resulting from the new architecture.

IVAN LAVRETSKY

BOOK CRITIQUES

Cicero: A Sketch of His Life and Works. Hannis Taylor. Chicago: A. C. McClurg & Co. \$3.50.

The "Cicero" of Dr. Hannis Taylor deserves more than passing notice. It will long be classed among the most useful and reliable works in our language on the golden period of Roman Life. No work in recent times is better calculated to give the average cultured reader a full and exact view of the workings of the Roman law in its native home. Dr. Taylor has staged splendidly, so to speak, the greatest advocate the world has yet seen. He appears here, as he was in life, the mouthpiece of justice and equity, the mirror of Roman conscience, public and private, and the fine flower of Roman philosophic culture. Not only does he come before us as the highest exponent of Roman public life, but in the very rich anthology of noble ideas, which Dr. Taylor has culled from the writings of Cicero, the great Roman speaks to us from his urn, and conveys to posterity the best thought of the ancients on the gravest problems and questions of life. As one ponders on these immortal utterances of the Roman prophet of Stoicism, he is tempted to cry out with Prudentius, "Christo venienti parata jam via est," the way is open for the Christian order of life.

The work is eminently calculated to promote a solid grasp of the Roman law, and can be recommended to all students of the legal and constitutional life of these erstwhile rulers of mankind as a new and unique manual which prescinds from the dry and disjointed texts, presents the law of the world's mightiest city as it was understood and applied by the highest legal genius known to history, and centers about his person in a fresh and vivid manner all the great situations of Cicero's time, out

of which arose that large concept of mankind, that "humanitas" which is basic to so much of our Western civilization.

The volume is an excellent specimen of the best modern work in bookmaking. Several busts of Cicero are reproduced. We should like to have seen as frontispiece the noble statue of him which adorns the approaches to the new Palazzo di Giustizia at Rome. A choice bibliography lends to this important work a special value to the student as well as to the general reader.

THOMAS J. SHAHAN.

The Wonder of Work. Joseph Pennell. Fifty-two lithographic plates, with interpretative notes by the artist. Large 8vo. Philadelphia: J. B. Lippincott Company. 1916. \$2 net. Postage, 12 cents.

Since Kipling showed the way in "McAndrew's Hymn," modern writers and artists have been discovering the splendid beauty that lies in the most materialistic aspects of our modern industrial civilization, and the soul of industrialism itself is revealed in this collection of Mr. Pennell's lithographs—the soul of modern work. Mr. Pennell pictures sky-scrapers of New York in the building, the stock-yards of Chicago, the steel-works of Pittsburgh, the commerce-laden harbor of Genoa, the Krupp Works at Essen, the "Lake of Fire" at Charleroi, Belgium, the mills of Valenciennes, scenes from Berlin, Hamburg, London, Venice, all testifying to the indomitable human will that is molding the future out of the chaos of the present. The drawings cover the period 1881-1915, and the artist's notes form a delightful running commentary. The book is appropriately dedicated to Constantin Meunier, the great sculptor of modern industrialism.—*Literary Digest*.

ART AND ARCHAEOLOGY IN 1916

WHEN the first number of ART AND ARCHAEOLOGY appeared (in July, 1914), a modest editorial statement was made of its ambition. In typography, illustration, and general make-up, its projectors aimed to make it "a thing of beauty and a joy forever."

Perhaps a fanciful, but certainly an interesting, speculation leads us to ask just what the poet Keats would have said, could he have seen the number of ART AND ARCHAEOLOGY for Christmas, 1916. Would he not, conceivably, admit that his much-quoted line could be applied to "our own magazine"?

THE PROGRESS OF A YEAR

It is just a year since ART AND ARCHAEOLOGY began to appear in its present form. It is now, we feel emboldened to say, a worthy medium, through which those who are interested in art may learn the best that is being done and thought in art circles, and those who aspire to understand art history and development may acquire instruction and pleasure.

During the year just closed the entire range of ancient and modern art has been covered. Very appropriately, the first number of the twelve months opened with a description of the classical architecture at the Panama-Pacific Exposition. "Heir of all the past, the Exposition City, in its architecture," says the author of this article, H. Rushton Fairclough, "exhibited a variety of elements all blended in a satisfying harmony, animated by genuine inspiration and fused with a noble idealism." So much at least one might see from the splendid illustrations, even had he not read the article itself.

OUR AMERICAN PUBLIC ART

A discriminating journey through American museums, very largely of modern creation, has brought before the reader of ART AND ARCHAEOLOGY some impressive evidences of the position won by our countrymen in sculpture and painting. Our public buildings, governmental and educational, are becoming better and better evidences of the increase in our artistic taste as a people. We have, as yet, no strictly national art, Mr. Fiske Kimball has told us (in a paper read at the Archaeological Institute meeting in December, 1915, and afterward reprinted in these pages), and yet we have in our monuments a complete and correct index of our contemporary civilization, and we are building better every day. No one can examine, even in a most cursory way, the art collections in some of our cities, notably Buffalo, without realizing this. Almost an entire number of this magazine was recently devoted to American art. In sculpture, as well as painting, American artists have done some things that will not die.

Among those who are making our great governmental buildings in Washington the peers of those anywhere else in the world, Paul W. Bartlett occupies an enviable position. The group of statuary on the pediment of the House Wing of our National Capitol, recently unveiled, has added to its grandeur and beauty, in a way that shows high ideals and a mastery of technique. But the picture we have reproduced says more than words. Mr. Bartlett's work in another direction

ART AND ARCHAEOLOGY

received notice in our pages during the current year, in a reprinting of his protest before the meeting of the American Federation of Arts in May, on "Statues in Washington and Power Plant versus Art Commission," this being produced in the form of a fantasy against disfiguring the landscape of the national capitol by the smokestacks of the proposed new power plant.

A notable phase of our modern art idea in this country is the beautification of our schools. This provides not only an innovation in the decoration of public schools, but strikes a new educational note, by placing art "where it will unconsciously be absorbed by the future men and women, along with the knowledge of human nature and other valuable public-school studies not listed in the curriculum." The Zolnay frieze in the Washington Central High School shows this admirably.

AMERICAN ARCHAEOLOGY

Speaking of aboriginal American art, in the very first number of ART AND ARCHAEOLOGY, Professor W. H. Holmes, of the National Museum, remarked that "the cultural achievements of the early American tribes are much more diversified and mature than the world has realized until now." The virile genius of these peoples is shown in many ways in architecture, sculpture, painting, metallurgy, the textile arts and especially in the plastic arts. Professor Holmes has contributed to ART AND ARCHAEOLOGY, during the two years of its existence, a number of papers on "masterpieces of aboriginal American art," which set this forth very lucidly.

The December number was itself such a comprehensive survey of the archaeology of the American continent that it is scarcely necessary to more than refer in passing to Professor Holmes' articles appearing in February on "early American sculpture," and his absorbingly interesting papers on the famous jade figurine and Guatemalan pottery, or to Mr. Fewkes' description of the sun temple in the Mesa Verde National Park.

THE ANCIENT PEOPLES OF THE OLD WORLD

The atmosphere of the very ancient world civilization come back to us vividly in the pages of our magazine, particularly in the studies of Egyptian art and handicraft which have appeared during the past twelve months. Karnak, one of the most ancient monumental cities of the world, was visited several years ago by Mr. Garrett Chatfield Pier, who took many interesting photographs of the ruins. His observations, historically correlated, and illustrated with pictures, made up one of the striking features of our August number. Even more human in its appeal, is Professor Breasted's description of the studio of an Egyptian portrait sculptor in the fourteenth century before our era. Could there be anything more fascinating than this account of how the genius of Thutmose perpetuated the features and the expressions of the lords and ladies of those ancient, mysterious days?

Untold ages before these days of Egypt, back in the dim reaches of time which geologists call palaeolithic, the art instinct had already found expression in the rude carvings and paintings of the caves of Europe. The men of the Old Stone

ART AND ARCHAEOLOGY

Age were real artists according to their lights. Something of what they did—related in word and picture—is the subject of a fascinating story by Professor George Grant MacCurdy, of Yale, in our August issue.

THE GLORY THAT WAS GREECE

Of the glory that was Greece, there has come down to us few more noble and fascinating mementoes than the ruins of the Parthenon. An entire number of *ART AND ARCHAEOLOGY* during the past summer was devoted to the splendors of this ancient Greek temple.

A terse historic statement of its destruction by the Venetian fleet in 1687, leads into more properly artistic consideration. It is an absorbingly interesting story, that of how Lord Elgin, while British Ambassador at Constantinople, in the first years of the past century, gradually acquired for England the famous marbles, which now bear his name and form one of the most highly valued treasures in the British Museum. William Hyde Appleton, in his article in our pages, gives it as his opinion that these marbles "may be fairly said to have revolutionized the ideas entertained about Greek sculpture." Professor Smiley follows with a consideration of how Athenian thought and life is reflected in the Parthenon sculptures. Particularly rich are the illustrations used in these articles.

There are few better-known figures in ancient sculpture than the famous Discobolus or Disc Thrower, of Myron. Also very well known is his group of Athena and Marsyas. Mr. George H. Chase, of Harvard, believes that Myron should be associated with the greatest Greek sculptors, even with Phidias and Praxiteles. His studies of Myron's great works were features of *ART AND ARCHAEOLOGY* during the summer months.

Greek influence upon the modern stage is now a clearly recognized one. The Hellenic dance, with its grace and mysticism, has been revived, and now we have come to perceive that an interest in things Greek "has passed from the educational institutions to the museums—to the professional actors—and on to the people at large." Greek plays in our colleges, the revival of classic Greek dramas in our theaters and the widely popular presentations of such artists of the dance as Pavlowa and Isadora Duncan, indicate clearly a well-defined Greek influence upon the stage of today. Mr. Clarence Stratton in our pages for May sketches this revival entertainingly.

AND THE GRANDEUR THAT WAS ROME

Under the great Emperor Hadrian, Roman art attained its best form and "inspired by the earlier Greek masters, the artists of the Hadrian period witnessed vast social changes arising from the fusion of Roman ideas with Greek culture." The Rome of this period, from a monumental and architectural aspect, even now excites the wonder of the traveler. Just how those social, political, and economic changes came about, resulting in this splendid outburst of public art, is told by John Candee Dean, under the comprehensive title, "When Hadrian Ruled the World," in our pages in November.

A side-light on the art of this period is given by Anna Spaulding Jenkins in her study of the Auditorium of Mæcenas, one of the few bits left us of the Rome

ART AND ARCHAEOLOGY

of the days of Horace. The far-flung empire of the City on the Seven Hills has left its indelible impress on the landscape of Britain. In the Roman fort of Ambleside, in the Lake District of England, originating as a frontier and military post that were remnants of the walls of Hadrian and Antoninus, one of our writers finds material for an article which is illustrated with some unusual pictures.

One of the most fascinating features of ART AND ARCHAEOLOGY during the past year has been the series on the "Seven Wonders of the Ancient World," written in a style entertaining and comprehensive. The Pyramid of Cheops, the Walls of Babylon, and the Statue of the Olympian Zeus, have all been treated, and others will appear in early coming issues.

THE ART OF THE MIDDLE AGES

The art of mediæval Europe, with its intense devotional significance, has seldom been set forth with so intimate and reverent a touch as in the series prepared by Dan Fellows Platt for ART AND ARCHAEOLOGY, in his "Lesser Known Masterpieces of Italian Painting." In the first two volumes appeared a "Virgin," by Crevelli, a "Virgin and Child," by Neroccio, and a "Virgin and Child," by Luini. In the current year, Mr. Platt has given us the "Madonna" of Matteo of Siena, "The Virgin and Child with Angels," by Francesca, one of the Boccatis in the Berenson Collection, and "A Kneeling Angel," by Bernadino Luini, and Filippo Lippi's "Coronation of the Virgin" at Spoleto. Each is illuminated by a full-page reproduction of the painting considered.

If ever there was a timely article on an art subject, it is the comprehensive consideration of "Italy, the Country of Art, after One Year of War," which Raffaello Giolli contributed to our pages in November. His illustrations, while reproducing works of art, also indicate the precautions taken by the Italian Government for the preservation of its precious monuments against damage from aerial bombardment.

THE NUMBER DE LUXE

With its splendid wealth of ninety-six pages, four of them in color, the December (1916) number of ART AND ARCHAEOLOGY is certainly an undisputed demonstration of the fact that it is "the handsomest magazine in America." The articles, devoted exclusively to different phases of American archaeology, together form a monograph on the primitive art of our country. Particularly valuable is the setting forth of the work done by the School of American Archaeology at Sante Fe, New Mexico, and the sympathetic illuminating descriptions of the fine qualities of the American Indian. The Great Dragon of Quirigua, which is the subject of Professor W. H. Holmes' paper, appears on the cover of the number.

OTHER NOTEWORTHY FEATURES

To enumerate the special articles, which with handsome illustrations have illuminated the pages of the magazine during the current year would be to turn this review into a "Table of Contents."

The consideration of Rodin's works now in the Metropolitan Museum in New York, the paper on the art of the French Empire, and the descriptive articles on what may be called regional art, notably in England, Japan, Sicily, Rome, and

ART AND ARCHAEOLOGY

Barcelona, would have to be supplemented by a reference to the article on Shakespeare in Sculpture, by Mitchell Carroll, with many pictures apropos of the tercentenary.

In each number there has appeared at least one poem on a classical subject or on some modern application or interpretation of art. The regular departments of "Current Notes and News" and "Book Critiques" have rounded out and supplemented the more solid reading matter of the other pages.

THE PROMISE OF THE FUTURE

In making its bow at the beginning of its third year, ART AND ARCHAEOLOGY begs to assure its readers that it desires, in ever-increasing measure, to be their magazine and to ever more completely and acceptably serve them in bringing to them the riches of art throughout the ages.

LOUIS E. VAN NORMAN

Through the co-operation of active members of the Institute, several hundred subscribing members were added to our mailing list during November and December. To each and everyone who so generously assisted, we beg to express our grateful thanks. We earnestly desire to keep up the rate of increase that has been so auspiciously begun, and therefore desire our readers to continue to nominate their friends for subscribing membership. Sample copies will be promptly sent to all. Address all communications to ART AND ARCHAEOLOGY, The Octagon, Washington, D.C.

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